

# **FREEDOM OF INFORMATION AND PRIVACY ACTS**

**SUBJECT: COMMUNIST INFILTRATION-MOTION  
PICTURE INDUSTRY(COMPIC) (EXCERPTS)**

**FILE NUMBER: 100-138754**

**SERIAL:1103(part 1)**

**PART: 10 OF 15**



**FEDERAL BUREAU OF INVESTIGATION**

# Office Memorandum • UNITED STATES GOVERNMENT

TO : MR. L. V. BOARDMAN

DATE: JANUARY 3, 1956

FROM : MR. A. H. BELMONT

SUBJECT: COMMUNIST INFILTRATION INTO  
THE MOTION PICTURE INDUSTRY  
INTERNAL SECURITY - C  
Bufile 100-138754

Tolson \_\_\_\_\_  
Boardman \_\_\_\_\_  
Belmont \_\_\_\_\_  
Mohr \_\_\_\_\_  
Parsons \_\_\_\_\_  
Rosen \_\_\_\_\_  
Tamm \_\_\_\_\_  
Trotter \_\_\_\_\_  
Winters \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Holloman \_\_\_\_\_  
Gandy \_\_\_\_\_

There are attached hereto additional pages of the running memorandum on Communist infiltration into the Motion Picture Industry, brought up to date as of December 31, 1955.

As indicated by the information contained in the attached memorandum Bureau files reflect Communist infiltration of the Motion Picture Industry is practically nonexistent at the present time. Furthermore, informants report no information reflecting any plans on the part of the Communist Party to infiltrate the industry.

It does not appear that the amount of information being obtained is commensurate with the time and money being expended by the Bureau in compiling this running memorandum. Accordingly, it is recommended that the running memorandum on Communist infiltration of the Motion Picture Industry be discontinued at this time. The Bureau file on this matter, however, will remain open, and in the event information of interest to the Director is developed he will be advised by individual memorandum. If in the future Communist Party activities in this field so warrant the running memorandum will be reinstituted.

## RECOMMENDATION:

That the running memorandum on this matter be discontinued at this time.

Enclosure

HC:bas:dj

(6)

- 1 - Mr. Nichols
- 1 - Mr. Boardman
- 1 - Mr. Belmont
- 1 - Mr. Cramer
- 1 - Yellow

"ENCLOSURE ON GULF RAMP"

EX-125

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JAN 17 1956

Volume II from the  
Director's Office should  
be made in serial.  
R. Murray  
1/5-He

100

Corrected page to memo Belmont to Boardman dated December 1955, re "Communist Infiltration Into The Motion Picture Industry, Internal Security - C, Bufile 100-138754." HC:has

MR. L. V. BOARDMAN

January 3, 1956

MR. A. H. BELMONT

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INTERNAL SECURITY - C  
Bufile 100-138754**

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Tolson Mr. Cramer

Belmont \_\_\_\_\_

Mohr \_\_\_\_\_

Parsons \_\_\_\_\_

Rosen \_\_\_\_\_

Tamm \_\_\_\_\_

Winterrowd \_\_\_\_\_

Tele. Room \_\_\_\_\_

Holloman \_\_\_\_\_

Gandy \_\_\_\_\_

January 3, 1956

RUNNING MEMORANDUM ON COMMUNIST INFILTRATION INTO THE

MOTION PICTURE INDUSTRY

(Up to Date as of December 31, 1955)

100-138754-1123



# TABLE OF CONTENTS

	Page
<b><u>SUMMARY ON COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY</u></b>	
<u>DEVELOPMENT OF THE COMMUNIST PARTY IN HOLLYWOOD</u>	I-1, 6, 10, 13, 17, 24, 3
Communist Declarations of Interest in Motion Picture Industry	I-1, 2
Communist Tactics, Strategy and Methods of Operation	I-2, 36
Present Tactical Line	I-2, 3
Early Communist Party History and Organization in Hollywood	I-3, 4
Structural Development of the Communist Party in Hollywood	I-4, 5
Communist Party Membership in Hollywood	I-5
Communist Situation in Hollywood 1946-1949	I-5, 6, 7
Victor Riesel	I-35
<b>II. COMMUNIST INFILTRATION OF LABOR</b>	II-36, 39, 59
International Alliance of Theatrical Stage Employees	II-1, 36, 56
Motion Picture Industry Council (MPIC)	II-1, 21, 24, 36
Screen Publicists' Guild (SPG)	II-2, 20
Screen Office and Professional Employees Guild (SOPKEG)	II-2, 21
Labor League of Hollywood Voters (LLHV)	II-2
Motion Picture Workers Industrial Union (MPWIU)	II-2
Conference of Studio Unions (CSU)	II-3, 4, 5, 31, 33
Herbert K. Sorrell	II-4
Averill J. Sernan	II-4
Norval D. Crutcher	II-4
Frank J. Drdlik	II-4
Edward M. Gilbert	II-4
Andrew Lamless	II-4
Russell L. McKnight	II-4
John R. Martin	II-5
Matthew Mattison	II-5
Writers' Guild of America	II-45, 46, 47, 49, 59

	<u>Page</u>
Screen Writers Guild (SWG)	II-6, 7, 8, 9, 18, 29, 32, 33, 37
American Authors' Authority (AAA)	II-10
Screen Actors Guild (SAG)	II-10, 11, 12, 27, 31, 40, 41, 47, 48, 55
Screen Cartoonists' Guild (SCG)	II-12, 13, 14, 20
Robert Carlson	II-13
Maurice Howard	II-13
Milton S. Tyre	II-13
Cecil Beard	II-13
Thomas Burnes	II-13
William ("Bill") Higgins	II-13
Screen Office Employees Guild (SOEG)	II-14
Screen Directors Guild, Inc. (SDG)	II-14, 15, 16, 27, 37
Screen Extras Guild	II-56
Musicians Mutual Protective Association (MMPA)	II-16
Council of Hollywood Guilds and Unions (CHGU)	II-16, 17
Screen Analyst Guild	II-21
Motion Picture Operators	II-21
American Guild of Variety Artists	II-22
Association of Documentary and Television Film Cameramen	II-23
Authors League of America	II-24
Society of Independent Motion Picture Producers	II-29
Screen Producers Guild	II-29
Actors Equity Association	II-22, 39, 41-43, 56
American Federation of Television and Radio Artists (AFTRA)	II-43, 44
<b>III. COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS</b>	<b>III-1, 8, 12, 13, 24, 29, 38</b>
Background	III-1
New Theatre League	III-1
League of American Writers	III-1
Hollywood School for Writers	III-1
Hollywood Writers Mobilization	III-2
The Writers Congress held at the University of Southern California, Los Angeles, November 1-3, 1943	III-2
Hollywood Community Radio	III-2, 3
People's Educational Center, also known as The Los Angeles Educational Association, Inc.	III-3

Page

Lincoln Community Book Center, also known as Lincoln Book Shop	III-3
The Motion Picture Democratic Committee	III-3
Hollywood Independent Citizens Committee of the Arts, Sciences and Professions	III-6
Progressive Citizens of America	III-6
Hollywood Anti-Nazi League	III-4
Hollywood League for Democratic Action	III-4
The American Peace Mobilization	III-4
The Joint Anti-Fascist Refugee Committee	III-4
The Astors Laboratory	III-5, 11
The American Youth for Democracy	III-5
Citizens Committee for the Motion Picture Strikers	III-5
The National Committee to Win the Peace	III-5
The Hollywood Forum	III-5
Western Council for Progressive Business, Labor and Agriculture	III-5
The American-Russian Institute	III-5, 13
The Civil Rights Congress	III-6, 13
Southern Conference for Human Welfare	III-6
The National Negro Congress	III-6
The Russian-American Club	III-6
The People's Educational Center, also known as the Los Angeles Educational Association, Incorporated	III-6
Committee of One Thousand	III-6
Freedom from Fear Committee	III-6
Hollywood Council of the Arts, Sciences and Professions	III-6, 8, 12, 13, 21, 24, 28, 39, 40, 41, 42, 43, 45
Peoples Songs	III-7
Independent Progressive Party	III-18
Minute Women For Peace	III-18
Political Prisoners Welfare Committee	III-19
Theatre Lab of the First Unitarian Church	III-20
Unitarian Sunday Club	III-20
Citizens Committee to Preserve American Freedom	III-33
Southern California Council to Abolish the Un-American Activities Committee	III-35
Champions of the Bill of Rights	III-35
National Negro Labor Council	III-36
Committee for the Negro in the Arts	III-36
National Council of the Arts, Sciences and Professions	III-36, 50
"Hollywood Review"	III-43
American Committee for Protection of Foreign Born	III-44
Southern California Council of the National Council of the Arts, Sciences and Professions	III-46
IV. COMMUNIST INFLUENCE IN MOTION PICTURES	IV-1, 12, 13, 22, 28, 30, 3 42
Analysis of Motion Pictures Containing Propaganda	IV-2, 3, 4, 5, 6, 7, 8, 9, 10 11, 14

	<b>Page</b>
"Keeper of the Flame"	IV-2
"The Master Race"	IV-2
"North Star"	IV-2
"Pride of the Marines"	IV-3
"Song to Remember"	IV-3
"The Best Years of Our Lives"	IV-3
"It's a Wonderful Life"	IV-3
"The Farmer's Daughter"	IV-4
"Grossfire"	IV-4
"Mission to Moscow"	IV-5
"Case Timberlane"	IV-5
"Brute Force"	IV-5
"Buck Privates Come Home"	IV-5
"Time of Your Life"	IV-5
"Another Part of the Forest"	IV-6
"All My Sons"	IV-6
"In Place of Splendor"	IV-7
"So Well Remembered"	IV-7
"Hazard"	IV-8
"Gentleman's Agreement"	IV-8
"Monsieur Verdoux"	IV-8
"A Streetcar Named Desire"	IV-8
"Christ in Concrete"	IV-8
"Prelude to Night"	IV-9
"State of the Union"	IV-9
"Treasure of Sierra Madre"	IV-9
"Tucker's People"	IV-9
"Boy With the Green Hair"	IV-9
"We Were Strangers"	IV-9,12
"The Big Knife"	IV-10
"Give Us This Day"	IV-12
"Stake Out"	IV-13
"Border Street"	IV-14
"They Shall Not Die"	IV-14,15
"The Lawless"	IV-15
"No Sad Songs For Me"	IV-15
"The Flame and The Arrow"	IV-15
"More Than Defense"	IV-16
"Born Yesterday"	IV-16,19
"An Enemy of the People"	IV-19
"Emergency Wedding"	IV-20

	<u>Page</u>
"Balls of Montezuma"	IV-20
"Steel Helmet"	IV-20
"The Hook"	IV-20
"They Came To A City"	IV-21
Miscellaneous	IV-10,13,16,25
"Tower of Lilies"	IV-30
"The Glass Wall"	IV-30,31
"Salt of The Earth"	IV-32,35,36,39
"Silent Thunder"	IV-34
"Roman Holiday"	IV-34
"Carnival Story"	IV-36,37
"Oh Men; Oh Women"	IV-41
"Storn Center"	IV-41

**V. SOVIAT ACTIVITIES IN HOLLYWOOD**  
**Arthine Pictures, Inc.**

V-1  
V-2,3

**VI. INVESTIGATION OF COMMUNIST ACTIVITIES IN THE**  
**MOTION PICTURE INDUSTRY BY THE COMMITTEE ON**  
**UN-AMERICAN ACTIVITIES OF THE HOUSE OF**  
**REPRESENTATIVES**

VI-1,18,30,39,51,80  
107

Activities of "Unfriendly" Witnesses and  
Their Attorneys or Associates Prior  
to October, 1947, Hearings  
Activities of "Unfriendly" Witnesses and  
Their Attorneys or Associates During  
the October, 1947, Hearings  
Hearings of the House Un-American Activities  
Committee, October, 1947

VI-1,2,3,39

VI-3,4

VI-4,5,6,7,8,9,10  
11,12,13,14

Activities of the "Hollywood Ten" Following  
The House Un-American Activities  
Committee Hearings

VI-14,15,16,17,22  
47,80

Damage Suit Filed by "Hollywood Ten"  
Lawson and Trumbo Appeals

VI-18  
VI-18

Alvah Bessie  
Herbert Biberman  
Lester Cole  
Edward Dmytryk  
Ring Lardner, Jr.  
John Howard Lawson  
Albert Maltz  
Samuel Ornitz  
Adrian Scott  
Dalton Trumbo

VI-15,26  
VI-15,23  
VI-15,23  
VI-15,25  
VI-16,24  
VI-16,28  
VI-15,26  
VI-17,26  
VI-17,26  
VI-17,25

Petition for Rehearing by Supreme Court of  
Appeals of Lawson and Trumbo

VI-30

	<u>Page</u>
<b>Status of Prosecution Against the</b>	
<b>"Hollywood Ten"</b>	VI-31, 40
<b>Activities in Support of the "Hollywood Ten"</b>	VI-33, 42
<b>Proposed New Hearings by HCUA</b>	VI-49
<b>Activities in Connection with the</b>	
<b>"Hollywood Ten"</b>	VI-51
<b>Activities in Connection with 1951 Motion</b>	
<b>Picture Hearings by House Committee on</b>	
<b>Un-American Activities</b>	VI-53
<b>1951 Hearings by House Committee on Un-</b>	
<b>American Activities Concerning Communism</b>	
<b>in the Motion Picture Industry</b>	VI-55, 62
<b>Reaction to 1951 Hearings by House Committee</b>	
<b>on Un-American Activities Concerning</b>	
<b>Communism in the Motion Picture Industry</b>	VI-75
A. by Communist Press	VI-75
B. others	VI-76
<b>Analysis of Testimony Taken By The House</b>	
<b>Committee on Un-American Activities</b>	
<b>during 1951</b>	VI-91
<b>Reaction to 1951 Hearings, etc.</b>	VI-94
<b>1952 Hearings By House Committee on</b>	
<b>Un-American Activities Concerning</b>	
<b>Communism in the Motion Picture</b>	
<b>Industry</b>	VI-97, 107
✓ <b>1953 Hearings by House Committee on</b>	
<b>Un-American Activities Concerning</b>	
<b>Communism in the Motion Picture</b>	
<b>Industry</b>	VI-113, 131
<b>Hearings of the House Un-American Activities</b>	
<b>Committee at Los Angeles, March and April,</b>	
<b>1953</b>	VI-116-124
<b>Cooperative witnesses</b>	
<b>Danny Dare</b>	VI-116
<b>Harold Adolph Hecht</b>	VI-117
<b>David A. Long</b>	VI-117
<b>Silvia Richards</b>	VI-118
<b>Gertrude Purcell</b>	VI-118
<b>Uncooperative witnesses</b>	
<b>Edward Huebsch</b>	VI-119
<b>Phillip Day Eastman</b>	VI-119
<b>Julian Faraday Gordon</b>	VI-120
<b>Francois Edward Farago</b>	VI-120
<b>Simon W. Lazarus</b>	VI-120

	<u>Page</u>
Ben Maddow	VI-121
David Robison	VI-121
Libby Burke	VI-122
Virginia Mullen	VI-122
Robert Wachman	VI-123
Clement Filenchick	VI-123
Frank Tarleff	VI-123
Shimen Ruskin	VI-124
Hedrick Young	VI-124
Hearings of the House Un-American Activities Committee at New York City, May, 1953	VI-125-127
Artie Shaw	VI-125
Jay Gorney	VI-125
Lionel Stander	VI-125
Lee S. Sabinson	VI-126
Zachary Schwartz	VI-126
Mortimer Offner	VI-126
Arnaud D'Ussan	VI-127
Robert Rossen	VI-127
Hearings of the House Un-American Activities Committee in Los Angeles, November 23, 1953	VI-131-135
Miscellaneous	VI-128-130, 136
Damage Suit Charging "Blacklisting"	VI-128, 129
Sidney Buchman	VI-129
Lucille Ball	VI-129
Gene Kelly	VI-130
David Commons	VI-136
<b>VII. ASSOCIATION OF MOTION PICTURE PRODUCERS, INC. (AMPP)</b>	<b>VII-1, 2, 3, 4, 6</b>
<b>VIII. NEW YORK RAMIFICATIONS OF THE MOTION PICTURE INDUSTRY</b>	<b>VIII-1, 4, 6, 16, 24, 29, 31, 32, 33</b>
Labor	VIII-1, 24
"Progressive Theater"	VIII-1, 2
Actors Equity Association (AEA)	VIII-2, 5, 25
Formation of a Group to Combat Loyalty Investigations	VIII-2, 3,
People's Film Club	VIII-3
Peoples Drama	VIII-4, 20
Jefferson Theatre Workshop	VIII-5, 27
Individuals Reported to be Communists or Communist Sympathizers Active in the Entertainment Field	VIII-6
American Guild of Variety Artists	VIII-25
Association of Documentary and Television Film Cameramen	VIII-25

	Page
Dramatic Workshop	VIII-26
National Council of the Arts, Sciences and Professions	VIII-27
Peoples Drama, Inc.	VIII-12
Suspected Communists or Communist Sympathizers in "Come Back Little Sheba"	VIII-13
"Freight"	VIII-16
Actors Studio	VIII-17
Artists League of America	VIII-17
Brighton Film Circle	VIII-18, 20
Committee For The Negro in The Arts	VIII-18
Contemporary Films, Inc.	VIII-18
Dance-Drama School, Inc.	VIII-19
Jewish Music Alliance	VIII-19
New Playwrights, Inc.	VIII-20
Originals Only	VIII-21
Stanley Theatre	VIII-21
"Just For Laughs"	VIII-21
"Peter Quirke"	VIII-21
"The Kidders"	VIII-22
"Traveler Witheng Luggage"	VIII-22
"The World of Sholem Aleichen"	VIII-22
"The Sea Gull"	VIII-23
"The Mistress"	VIII-23
"The Inspector General"	VIII-23
"Attack From The Sea"	VIII-24
"The Magic And The Loss"	VIII-24
Phoenix Theatre	VIII-24
Club Cinema	VIII-24
Creative Film Foundation	VIII-24
Foreign Films Exhibited in New York Cities	VIII-24
"The Crimson Flower"	VIII-24
"Shanderbeg"	VIII-24
"A Kingdom on the Waters"	VIII-24
"Caspian Story"	VIII-24
"The Anna Cross"	VIII-24
"True Friends"	VIII-24
"We Visit Moscow"	VIII-24
Lenox Studio Workshop	VIII-37

**IX. INTERNATIONAL RAMIFICATIONS OF COMMUNIST INFILTRATION IN THE MOTION PICTURE INDUSTRY**

Italy	IX-13
France	IX-1, 2, 10, 13, 16
U.S.S.R.	IX-2, 20
Peace Congress in Poland, 1948	IX-3

IX-1, 4, 5, 10, 13, 15-16, 17-19, 20



Hungary  
Australia  
England  
Israel  
International Film Festival  
Mexico  
Miscellaneous  
Japan  
Spain

Page

IX-3, 21  
IX-3  
IX-3, 10, 20  
IX-3  
IX-7  
IX-11, 21  
IX-9  
IX-17-19, 23, 24  
IX-21

**I. ANTI-COMMUNIST ACTIVITIES**

I-1, 5, 15, 17, 23, 28,  
39, 43, 44, 45, 46

Motion Picture Alliance for the Preservation  
of American Ideals

I-1, 2, 5, 15, 17, 23  
I-2

Tenney Committee Investigations

I-2, 7

American Jewish League Against Communism (AJLAC)

I-2, 6, 18, 24

Cinema Educational Guild (CEG)

I-2, 18, 33

Anti-Communist Pictures and Plays

I-6

Cinema Lodge of B'nai B'rith

I-9

Century Theatre

I-9

Foundation For Political Freedom

I-38

"Clearance" Program

I-2, 3

"Thieves' Paradise"

I-3

"Iron Curtain"

I-3, 10

"I Married A Communist"

I-4, 13

"Jet Pilot"

I-4

"Crossroads For America"

I-4, 12

"The Red Menace"

I-4, 13

"The Conspirator"

I-4

"Walk a Crooked Mile"

I-4

"Red Gloves"

I-10, 13

"Guilty of Treason"

I-11

"Red Danube"

I-19

"Project X"

I-13

"The Sickle Or The Cross"

I-15

"The Big Lift"

I-25

"I Was A Communist For The F.B.I."

I-25

"High Frontier"

I-25

"The Big Lie"

I-25

"The Man Who Voted No"

I-26

"Tokyo File 212"

I-43

"Wonderful Town"

I-43

"Pickup On South Street"

I-28

Page Earners Committee

I-30, 40

American Legion

I-38

Americans Against Communism

I-14, 19, 26, 35, 41,

Miscellaneous

I-45

Hollywood American Federation of Labor

Film Council

"Awards"	Page I-43
Anti-Communist Pictures	I-46
Notion Picture Alliances	I-47, 49
<b>II. MISCELLANEOUS</b>	II-1, 2, 3, 15, 18, 21, 23, 24, 26
Carl Foreman Productions	II-18
Independent Producers, Inc.	II-19
Independent Productions Corporation	II-21, 23, 24, 25, 26, 27
"Martin Luther"	II-28
"Ghost of a Chance"	II-28
"Guys and Dolls"	II-28
"From Here to Eternity"	II-29
Communists in Hollywood	II-29
Artkine Pictures, Incorporated	II-29
Charles Chaplin	II-30
Freedom Stage, Incorporated	II-30, 34
"Hollywood's Hero"	II-31
White Lake Lodge	II-32
"Gone With the Wind"	II-28
"Executive Suite"	II-28
"Demetrius and the Gladiators"	II-29
"The Raid"	II-29
"Broken Lance"	II-29
"Dragnet"	II-29, 30
"The Caine Mutiny"	II-30, 31
"Birth of a Nation"	II-31
"On the Waterfront"	II-31, 32, 33, 34
Senator Richard L. Neuberger	II-34, 34
Newspaper Article Appearing in the "New York Times" October 10, 1954	II-35, 36
Rough Stuff in the Movies	II-36, 37, 38
"A Child of the Century" by Ben Hecht	II-38, 39
Ed Sullivan, Columnist	II-57
Fund for the Republic	II-45, 597
Hollywood Productions Contrary to the Communist Party Line	II-53
House Committee on Un-American Activities	II-51
World Peace Prize and Charlie Chaplin	II-52
Ten Best Films of 1954 in the "Daily Worker"	II-56
Center Stage, Incorporated	II-58

## I. HISTORY AND DEVELOPMENT OF THE COMMUNIST PARTY IN HOLLYWOOD

### Communist Declarations of Interest in Motion Picture Industry

Willi Muenzenberg, for many years a Communist Party functionary in Germany, in an article entitled "Capture the Film" with the subtitle "Hints on the Use of, Out of the Use of, Proletarian Film Propaganda" which appeared in the Daily Worker on July 23, 1925, stated as follows:

"We must develop the tremendous cultural possibilities of the motion picture in a revolutionary sense....One of the most pressing tasks confronting Communist parties in the field of agitation and propaganda is the conquest of this supremely important propaganda weapon until now the monopoly of the ruling class, we must wrest it from them and turn it against them."

In stressing the importance of the motion picture, Muenzenberg calls attention to the fact that "the total attendance in the movie theaters of England, France and the United States is perhaps even today (1925) greater than the total number of newspaper readers in those countries." Muenzenberg also states in this article "not the destruction of tools and technical equipment, but their conquest and their turning to the use of the labor movement, for the idea-world of Communism".

In a second article by Muenzenberg found in the Daily Worker of Saturday, August 15, 1925, entitled "The Picture and the Film in the Revolutionary Movement", he quotes internationally famous Communists concerning the importance of motion pictures to the world Communist movement. He quotes Vladimir Ilitch Lenin in a conversation with Comrade A. V. Lunacharski, the former Soviet Commissar for Public Education, as stating:

"You must powerfully develop film production, taking especially the proletarian kino (motion picture theatres) to the city masses and in still a much greater extent to the village. You must always consider that of all the arts, the motion picture is for us the most important."

Muenzenberg also quotes the Chairman of the Executive Committee of the Communist International, Gregory E. Zinoviev, concerning the motion picture as follows:

"The motion picture in the possession of the bourgeoisie is the strongest means for the betrayal and befuddling of the masses. In our hands it can and must become a mighty weapon of Communist propaganda for the enlightening of the widest working masses."

\_\_\_\_\_ He quotes Clara Zetkin who has been referred to as the oldest revolutionary  
\_\_\_\_\_ woman and an intimate friend of Lenin as stating concerning the significance of the  
\_\_\_\_\_ film in the Communist propaganda:

\_\_\_\_\_ "On no account can the Communist movement ignore the propaganda power of  
\_\_\_\_\_ the motion picture."

In addition to these quotations cited by Muensenberg, he also wrote in his article as follows:

"....In the factories or after working hours we could show the workers by means of trick film the constant lowering of their living conditions, of the actual lowering of their wages in comparison to the rising prices, and thus demonstrate the actual working out of bourgeois control of politics and industry.

"There are hundreds of motives and objectives that can be utilized in film propaganda. We are not oblivious to the colossal censorship difficulties, technical and organizational obstacles, that stand in the way of all these suggested plans. Much groundwork would already be won if we could put every Communist Party and organization into a position to show a monthly film chronicle of the most important happenings in Soviet Russia, and thus to bring the development of this strongest prop of the international proletarian and revolutionary movement into the clear vision of the masses."

Muensenberg concludes this article with the following statement:

"There must no longer be any country in which the Communist Party and its groups do not make extensive propagandist use of the motion picture film." (Daily Worker, Thursday 7/23/25; Daily Worker, Special Magazine Supplement, Sat., 8/15/25; Soviet Communism--A New Civilization by Sidney & Beatrice Webb)

With regard to the foregoing quotations, it should be pointed out that they were taken from the Daily Worker, which is the Communist daily paper for the eastern part of the United States published in New York City. [REDACTED]

#### Communist Tactics, Strategy and Methods of Operation

The deceptive tactics employed by the Communist Party have been indicated by their use of trickery and subterfuge to gain an objective. The following quotation of V. I. Lenin, regarded as the "great god" of the American Communists whose writings are their bible, are being set out as indicative of the above.

"The strictest loyalty to the ideals of Communism must be combined with the ability to make all necessary practical compromises, to maneuver, to make agreements, sig-nags, retreats, etc., so as to accelerate the coming to power..." ("Left-Wing Communism, Infantile Disorder", by V. I. Lenin--International Publishers, Co., Inc., 1940, pp-75-76)

#### Present Tactical Line

Confidential Informant [REDACTED] of the Los Angeles Office, who is a former member of the Communist Party in the Los Angeles area and has been closely affiliated with the motion picture industry for a considerable period of time, has stated that there has been a noticeable change in the general tactical lines and methods of operation in the Communist Party in the film industry. He stated that this is apparently due to the wave of exposures of individual Communists and Communist

Party line followers in government and other circles as a part of the broad campaign of the attack now being waged on Communism. He related that there has resulted a change in its method of operation and tactics to meet these conditions. He stated that some of the former outspoken leaders of the Communists as well as Communist sympathizers have drawn back to less important positions and have less to say openly in Communist affairs, while those who have not been so active or so well-known have been forced to the front to carry on the program not as Communists but camouflaged as "liberals" and "progressives."

Informant [redacted] has related that these Communists are even boring within the anti-Communist movement with the objective in view of taking over the movement and directing it to less harmful channels, the result being that Communists are attacking themselves but not sufficiently vigorously enough to basically harm themselves or their movement. He related that these are all a part of the tactics which were laid down at the Leninist School of "strategy and tactics." It should be pointed out that this informant [redacted] being a former member of the Communist Party, has considerable knowledge of the Communist strategy and tactics.

[redacted] stated it is becoming more and more apparent that the Communists are using prominent sympathizers in the motion picture industry to further their policies. He stated that by using these persons of high standing and influence the Communist Party hopes to cover up these individuals' real Communist connections.

Confidential Informant [redacted] also related that a large percentage of this pro-Communist element was brought into Hollywood during the period from 1935 to 1944. Many of these individuals were European refugees who came to this country following the rise of Nazism in Europe and were employed in reliable positions in the field of writing and directing. The majority of these people, although not openly admitted members of the Communist Party, have shown a sympathy to the Communist cause or have moved in Communist circles in the motion picture industry.

Confidential Informant [redacted] provided information indicating that the Communists have recently lost ground to some extent in the trade union field because of the failure of the strike of the Conference of Studio Unions. He indicated, however, that the Communists have more than made up for their failure by having many of their sympathizers placed in high executive positions such as directors and writers. He related that this latter type of penetration is more insidious because of the reputations and influence gained by those elevated in this manner. An outstanding example was the appointment of Dore Schary to be Director of all production at RKO Studios. Mr. Schary has followed the Communist Party line for many years, has engaged in the activities of and supported a number of Communist influenced organizations. Informant [redacted] related that his important position affords him complete protection against any charge by an outsider that he has been involved in Communist activity. This pattern appears to be followed closely, according to [redacted] and extends throughout the industry, tending to make it somewhat sacred from any criticism of a definite or specific nature.

#### Early Communist Party History and Organization in Hollywood

Confidential Informant [redacted] of the Los Angeles Office related that the League of American Writers, at a convention held in New York City in April

of 1935, decided to form a Pacific Coast Branch of the League of American Writers and related that at that time Bill Frank was the National Secretary of the League of American Writers.

The United Progressive News of September 22, 1936, reflects that some 25 writers attended the first local (Los Angeles and Hollywood) meeting of the League of American Writers on Sunday night and that included in this group was V. J. Jerome (true name Isaac Romane). By the way of identification, it should be pointed out that V. J. Jerome is one of the leading theoreticians of the Communist Party now holding the position of Associate Editor of the monthly theoretical organ of the Communist Party, "Political Affairs".

has related that in 1935, V. J. Jerome, identified above, came to Hollywood from New York in an effort to organize Communist Party units in Hollywood among the writers, producers and actors.

Informant of the Los Angeles Office related that in the Spring of 1935 while he was a member of the Communist Party, direct orders came down from the top structure of the Communist Party, U.S.A. to all units in the Los Angeles Area instructing them to intensify and concentrate their activities in Hollywood and the motion picture industry. The directive emphasized the fact that Communists must try to capture the labor unions and pointed out if this were done, the unions could be of tremendous service in influencing the type of picture produced. The directive also contained a specific call to the Communists requesting them to concentrate on the so-called intellectual groups in Hollywood which are composed of directors, writers, artists, actors and actresses and the highly paid technicians.

According to in the Communist plans of infiltration of the motion picture industry were various schemes to capture labor unions, influence management, make friends among the company executives and to penetrate the so-called intellectual groups. He stated by mobilizing the Communist Party back of a particular picture which was to the liking of the Communists, management was put on notice that it could expect tremendous support from the Communist Party in an effort to make the picture a success.

#### Structural Development of the Communist Party in Hollywood

Following the work of V. J. Jerome and the appointment of Herbert Hibernan and John Howard Lawson to executive positions in the Communist Party, Hollywood Section, the Communist Party was reorganized in about 1942. According to Informant who has been identified as this reorganization was effected through the establishment of the Northwest Section of the Communist Party in Los Angeles. It wasn't until this time, according to that the Los Angeles County Communist Party had jurisdiction over important Communists in Hollywood. According to this new section was to encompass all Communist Party members in Hollywood including the Communists in the motion picture and radio industries.

Through a most highly reliable but very delicate source, it was ascertained that the Northwest Section was under the leadership of the following individuals known as the Section Executive Committee:

John Howard Lawson  
Waldo Salt  
Margaret Bennett Wills  
Louis Harris

Elisabeth Leach, also known as  
Elisabeth Benson and Elisabeth Glenn  
Mischka Altman  
M. W. (Bill) Pomerance

It was ascertained that John Stapp was made the Organizer.

John Howard Lawson, Elisabeth Leach Glenn, and John Stapp, in carrying on the work of the Northwest Section and, its successor, the Hollywood Section of the Los Angeles County Communist Party, maintained contact with the Headquarters of the Los Angeles County Communist Party.

On June 13, 1947, Henry Winston, National Organizational Secretary of the Communist Party, USA, was in Los Angeles, California, and on that occasion he discussed the Hollywood Section of the Party stating that Hollywood was important to the entire country and that one person must be responsible for the Hollywood Section to the National Office. He indicated this person should be John Stapp, the Hollywood Section Organizer.

Informant [redacted] estimated the membership of the Hollywood Section in 1947 at approximately 900 persons. Of this number, the Party records indicated approximately 600 were employed in the motion picture and radio industries. Of the 600, approximately 300 were actually employed in the motion picture industry.

#### Communist Party Membership in Hollywood

The Communist Party in the Hollywood Motion Picture area has developed an organized body, particularly among the unions and cultural organizations. There were in 1947, 520 individuals in Hollywood who were or had been identified as Communists. These individuals were either connected with the Hollywood motion picture industry or the Hollywood radio industry.

#### Communist Situation In Hollywood 1948-1949

Confidential Informant [redacted] in January and February, 1948 reported that the general situation in the motion picture industry, resulting from years of infiltration by Communists, was at that time in a most critical state. He attributed this situation to the investigation of Communism in Hollywood by the House Committee on Un-American Activities in October, 1947, and notoriety which that investigation had given to Communist influence on motion pictures.

This informant attributed this condition partially to a boycott of theaters, particularly in the Middle West and smaller communities, because of the Communist taint of pictures and the employment of known Communists and sympathizers in the making of pictures.

Another reason, according to this informant, why the motion picture industry was in a critical state was due to the fact that producers could not decide on what type of pictures to make, fearing that some pictures might add to the reputation of Hollywood as a center of Communist activities.

Informant [redacted] also stated that Communist infiltration of the motion picture industry had begun in 1935 and was not unknown to the heads of the industry and, in fact, some of the top studio officials had actually given aid to the Communist penetration. This informant stated that in order for the producers to protect the industry and their own financial condition, they had found themselves lined up with the Communist Party in a united front to oppose any investigation of Communist infiltration into the motion picture industry, and that the producers now find themselves working hand in hand with Communists, Communist fronts, and all elements sympathetic to that cause.

According to this informant, following the Washington hearings in October, 1947 the producers had issued a statement that they would not employ known Communists in the motion picture industry and would voluntarily clean house of all such elements. As a result, certain writers and directors were discharged, but the movement proceeded no further. [redacted] reported that all the efforts of the producers were, at the time of his report, directed toward covering up the Communist situation in Hollywood and using all possible pressures to discredit and, if possible, abolish the House Committee on Un-American Activities. [redacted]

Informant [redacted] further reported in February, 1948 that the Jewish question was becoming very apparent in Hollywood. He also stated that Jewish publications themselves were raising the issue that the House Committee and all other government agencies or state investigative agencies concerned with the investigation of Communism were actually attempting to attack the Jews rather than the Communists.

The informant stated that the majority of producers in Hollywood are Jews and that about seventeen of the nineteen "unfriendly witnesses" subpoenaed before the House Committee in October, 1947 were also Jews, that the racial issue is becoming more and more apparent, and that the producers and those in high positions are becoming so sensitive on the subject that they are actually becoming morbid about it. This attitude, according to the informant, plays right into the hands of the Communists who exploit the work of the Investigative Committee as a sign of rising Fascism in America.

On July 17 and 18, 1948, the 13th District of the Communist Party held a convention in Los Angeles and John Stepp addressed the convention on the subject of the Party's work in the cultural field. He described the entertainment industry as a fringe industry under capitalism, but of value in exposing the contradictions



in which capitalism is being plunged. In connection with the motion picture industry, he cited its inefficient methods, the competition for foreign markets, the high overhead for salaries for Vice Presidents, and the utilization of speed-ups and loyalty oaths as terrorist methods. [REDACTED]

Indications were received during the Fall of 1948 indicating that financial contributions to the Communist Party were not as freely available in Hollywood as had been the case in the past. It was indicated that many of the individuals in Hollywood were in financial straits, such as the "Hollywood Ten", and that other Party members in high salary brackets were inclined to "cover up" and to contribute only to Party functionaries and to controlled organizations. [REDACTED]

During the early part of 1949 it was learned that the Cultural Section of the Communist Party in Los Angeles claimed a total membership of 407, which indicated that some 400 Party members were employed in the motion picture, radio, and allied industries in the Hollywood area, including individuals who were members of various professions, such as lawyers, doctors, scientists and authors who, for one reason or another, felt they could not afford to risk exposure of their Party membership. At this time it was learned that of the 407 total, 387 members had actually been registered for the current year as of March, 1949. This indicated that approximately 95% of the cultural membership were on record as Party members for 1949, and that their dues were paid up to date. This was a better record than the county membership as a whole, of which approximately 86% had been registered for the year 1949.

The memberships of the clubs in the Cultural Section are broken down with a membership limit of approximately 20, and for the purposes of additional security, each club itself is again broken down into groups of six or seven members. Of the clubs in the Hollywood area, the following are known to exist: Jacob Leisler (for writers), Aragon (for members in the radio industry), Fiske, Frenau, Barbusse, McGuire, and Haldane. With reference to the Haldane Club, at least half of its membership is reported to consist of comrades with ten or more years of membership in the Party, while the balance of the Club is composed of individuals considered prominent by members of the Communist Party. [REDACTED]

With reference to the history of the Communist Party in Hollywood, the column of Bob Considine appearing in the "Washington Times-Herald" of March 4, 1949, stated that late in the 1930's the Communist Party began to move some of its more talented individuals into Hollywood, but that the organizers "found a fertile field of endeavor among some of the tinselled souls who had developed a guilt complex over their earnings or a lust for power growing out of an intellectual contempt for the pioneers who boozed them." Considine commented that it was a move which should be expected inasmuch as products of Hollywood were being witnessed by 75,000,000 Americans each week, and that Lenin had devoted much thought and some wordage to the need of seizing the medium. [REDACTED]

**I. HISTORY AND DEVELOPMENT OF THE COMMUNIST PARTY IN HOLLYWOOD  
(July 14, 1948, to April 13, 1950)**

Los Angeles Informant [redacted] on October 3, 1949, reported that the so-called Cultural Section of the Los Angeles County Communist Party had registered 63.6 of its current membership which was about the average percentage figure for the entire county membership at that time. Informant reported, however, that registration figures indicated forty-eight "drops" for the Cultural Section which was far above the average for the other divisions and sections.

On January 3, 1950, the informant reported that as of October 1, 1949, the Cultural Section had registered 398 of its members which comprised approximately 9% of the total membership in Los Angeles County.

Los Angeles Informant [redacted] reported that the Cultural membership was still exercising strict security measures, that no telephonic contacts were made unless absolutely necessary, with clubs being broken down into small groups. The practice was also being followed of dispersing automobiles at meeting locations and those attending meetings did not leave meetings in a body. Also, according to the informant, great security measures were being exercised in recruiting in order that the individual doing the recruiting would not have to expose his Party membership to the person approached until a definite decision had been reached that the individual was to be offered Party membership.

Los Angeles Informant [redacted] on January 21 reported that the registration for 1950 had been practically completed and that as of January 1, 1950, the Cultural Division had actually registered a total of 332 of its membership which was approximately 90% of its previous registration. The figures furnished by this informant showed the current breakdown of the Cultural Section as follows:

Male - 172  
Female - 160  
Employed - 162  
Unemployed - 84  
In business or self employed - 14  
Housewives - 64.

The informant also furnished figures concerning the length of time of Party members as follows:

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Over 10 years - 114  
5 to 10 years - 124  
2 to 5 years - 61  
1 to 2 years - 2.

The union affiliations of the Party members as furnished by the informant were as follows:

CIO - 5  
AFL - 80  
Independent - 91.

The occupational breakdown of the Cultural Section membership, according to this informant, is as follows:

writers (including books, etc) - 116  
artists, actors, etc - 101  
engineers, draftsmen, technicians - 2  
musicians - 6  
newspaper writer - 1  
office workers - 7  
salesmen - 4  
social service - 1  
students - 4  
others - 3.

Los Angeles Informant [redacted] reported that John Stapp is the only full-time functionary assigned to the Cultural Section.

With regard to the above figures regarding length of time in the Party, it is noted that only two members of the Cultural Division have been in the Party less than one year indicating a lack of new recruits possibly because of extreme security measures on the part of the members of the Cultural Division. It is also noted that the Cultural Division does not include doctors or lawyers while in the past (1947) both doctors and lawyers were attached to the Cultural Division, according to Los Angeles Informant [redacted] indicating that the Cultural Group in Hollywood is limited almost exclusively to the motion picture and allied industries.

[redacted]

## I. HISTORY AND DEVELOPMENT OF THE COMMUNIST PARTY IN HOLLYWOOD (April 16, 1930, to June 23, 1930)

In the April 10, 1930, edition of the "New York Mirror", on page 25, in a column by Lee Mortimer there appeared an article concerning "Reds, Pinkos, Frontiers in the Entertainment Field." In this article Mortimer stated that in recent years many big names in show business have endorsed Communist fronts or appeared on platforms with acknowledged Stalinists but that after "pinkos went out of fashion" the stars reversed their positions. He indicated that some of such individuals were still Party members, but underground, while others had been "taken in" in their support of such organizations.

He then set forth what he described as his "selected list" of entertainers who had supported Communist fronts or had appeared with known Communists. Included among the individuals he named were the following:

Larry Adler	Kia Hunter
Humphrey Bogart	Rex Ingram
Charles Boyer	Danny Kaye
Abe Burrows	Gene Kelly
James Cagney	Myrna Loy
Charles Chaplin	Mr. and Mrs. Fredric March
Joseph Cotton	Margo
Olivia De Havilland	Burgess Meredith
Kirk Douglas	Karen Morley
Malvin Douglas	Paul Huni
Henry Fonda	Larry Parks
Ava Gardner	Gregory Peck
John Garfield	Vincent Price
Paulette Goddard	Ann Rvere
Rita Hayworth	Artie Shaw
Katharine Hepburn	Orson Welles
Lena Horne	Cornel Wilde
Marsha Hunt	Anna May Wong.

The column "On Stage" by Joseph L. Shipley which appeared in the May 6, 1930, edition of the "New Leader" made reference to Communist infiltration into the theater during the last twenty-six years. In this column he indicated that the more radical aspects of life had found reflection in the theater and that during 1933-1939 in the Federal Theater jobs had gone mainly to those "who knew the Red angles." He cited the production "There Shall Be No Night" which had been for the purpose of raising funds for the "Soviet-trampled Finns." He also indicated that specially

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formed companies presented left wing plays and in this connection named the Theater Union (1933-1937) with Michael Gold and John Howard Lawson; The Group Theater (1932-1941) and similar bodies in Philadelphia, Chicago, Los Angeles and San Francisco. Shipley stated that some of these plays were so definitely Communist that at the end of the play both the players and the audience would sing the Internationale.

He continued the column by stating that more recently plays by writers with such tendencies have stopped heralding the Soviet system and instead concentrate on one or another of the imperfections in our own country. He then stated, "It is no coincidence that playwrights whose works have most scorchingly played the American way, most vividly pictured evils in our system and scoundrels in our midst are prominent on the list of Red 'front' organizations and Communist rallying groups."

An anonymous communication was received by Mr. Victor Riesel which he furnished to the Bureau. This communication postmarked in Los Angeles April 25, 1950, asked several questions in connection with Communist infiltration into the motion picture industry. Among such questions were the following:

"Is it true that the Communies have taken over the anti-Commie movement in Hollywood?"

"Is it true that a certain star is or was a secret member of the State Committee of CP?"

"Is a certain ex-govt official who put the Hollywood 'fix' on the House Committee getting very nervous?"

"Is it true that a top Hollywood exec don't sleep well because of a ten grand donation to the Party?"

The communication then concluded by stating that the writer did not know the answers to the questions and that there were many other questions.

Copies of this material have been furnished to New York and Los Angeles with instructions to attempt to identify the writer of the communication. A laboratory examination of the original documents was made with negative results upon comparison with the anonymous letter file and handwriting specimens of Communist key figures.

Memo Belmont to Jadd [redacted] and Memo Bowles to Harbo dated [redacted]

Early in 1948 Sidney Bernstein, who is generally known as Sid Benson, appeared in the Los Angeles area and during his stay was closely associated with cultural activities of the Communist Party in Hollywood although investigation did not determine what his status was with relation to Hollywood Communists or the Cultural Group.

On March 28, 1950, [redacted] voluntarily appeared at the Los Angeles Office and furnished information concerning his Communist Party affiliations and activities since he joined the Communist Party in 1937. Although willing to discuss his own activities, [redacted] was hesitant to identify any of his fellow CP members in the motion picture industry. However, he did furnish information concerning the activities of Sidney Bernstein as follows.

In about 1947 some differences of opinion arose among the Communist writers in Hollywood which developed into two factions, one group of whom was referred to as "The Young Turks" which group felt that the function of the Communist writer was to make his contribution to the Party through his writings without being involved or burdened with actual CP organizational work. The other group [redacted] referred to as "The Old Guard" which felt that a Party member's function, even among writers, was first - organizational work for the Party and secondly - writing.

As a result of this divergence of opinion the group known as "The Young Turks" won out with the result that it was suggested by several in this group that someone be brought out from the East to handle organizational work among the writers and serve as an assistant or liaison man with the CP's full time functionary among the cultural groups. (This functionary was John Stapp, Section Organizer of the Hollywood Cultural Section).

[redacted] refused to identify the writers who made this suggestion but did admit that Bernstein was the man who had been sent out from New York to Hollywood and that Bernstein had been previously known to the writers who suggested that he be sent. [redacted] stated that for approximately eighteen months Bernstein remained in Hollywood and worked closely with Stapp, the Section Organizer, and that Bernstein was supposed to be the representative for the writers while Stapp represented the Communist Party Cultural Section.

[redacted] expressed the opinion that Bernstein had failed in his mission and that "they had to get rid of him" with the result that Bernstein returned to New York in the fall of 1949.

Confidential informants have previously advised that screen writers Waldo Salt and Abe Polonsky appeared to be the two writers who received Bernstein and with whom he was most familiar. Informants have also advised that Alvah Bessie had written Bernstein suggesting that he come to Hollywood.

Tolson \_\_\_\_\_  
Ladd \_\_\_\_\_  
Clegg \_\_\_\_\_  
Glavin \_\_\_\_\_  
Nichols \_\_\_\_\_  
Rosen \_\_\_\_\_  
Tracy \_\_\_\_\_  
Harbo \_\_\_\_\_  
Mohr \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Nease \_\_\_\_\_  
Gandy \_\_\_\_\_

**I. HISTORY AND DEVELOPMENT OF THE COMMUNIST PARTY  
IN HOLLYWOOD  
(June 24, 1930, to December 31, 1930)**

Los Angeles Informant [redacted] who was a member of the Communist Party in Hollywood, particularly in the cultural groups, for more than ten years, furnished information concerning the early history and origin of the Communist movement among the intellectual elements in Hollywood. This informant stated that in his best recollection the Communist movement actually began to get underway in Hollywood in about 1930, although there had been a Communist Party organizational unit prior thereto covering Hollywood. This early organizational unit was comprised chiefly of so-called "street units," the make-up of which did not include cultural or intellectual people who could not afford to be exposed as taking part in Communist demonstrations.

The informant was of the opinion, however, that even prior to 1930 there were comparatively few cultural members in Hollywood who maintained liaison with Los Angeles County Party headquarters. Among the individuals this informant recalls who were active in this early unit were Herbert Eiberman and Nora Helgren.

The informant advised that in about 1935 or 1936, V. J. Jerome, a member of the Communist Party Central Committee in New York, travelled to Hollywood for the purpose of investigating a Party functionary who had been careless in handling Party funds and also for the purpose of organizing a definite plan to recruit Party members among the cultural and intellectual people in Hollywood. The informant stated that the really important people in the Communist movement in the cultural and intellectual groups have always been the writers who have been consistently considered as the cultural leaders in the Communist movement in Hollywood.

This source reported that as originally set up, it had been decided that the Hollywood cultural organization of the Party would by-pass the Los Angeles County Communist Party office and would deal directly with Party headquarters in New York. Although he could not recall the exact manner in which this relationship between Hollywood and New York was carried out, he believed such an arrangement existed for several years until about 1941 or 1942. He believed the sole purpose of this arrangement was to give as much protection as possible to the luminaries and other people in Hollywood who could not afford to be exposed as being affiliated with the Communist Party.

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9/25

The informant advised that sometime during 1938 after the return of Jerome to New York, the cultural organization in Hollywood was fairly well established, although on a comparatively small scale. He recalled that either during Jerome's stay in Hollywood or shortly after he returned to New York, John Howard Lawson came to Hollywood and from then on was the top man among the Hollywood cultural element in the Party. The informant stated that there is no question but that Lawson has consistently through the years been the Communist Party leader in Hollywood so far as the motion picture industry and other cultural groups are concerned.

This informant identified the following individuals as comprising the early cultural group in Hollywood:

Louis (Lou) Harris - Writer	Herbert Biberman - Writer
John Howard Lawson - Writer	Dorothy Tree - Actress
Ring Lardner, Jr. - Writer	Samuel Ornitz - Writer
Harold Buchman - Writer	Martin Berkley - Writer
Richard (Dick) Collins - Writer	Morton (Mort) Grant - Writer
Maurice Rapp - Writer	Madeline Ruthven - Writer
Michael (Mickey) Uris - Writer	

In approximately 1942, the Hollywood cultural set-up was reorganized, according to the informant, and at that time was placed under the jurisdiction of the Los Angeles County Communist Party office. Under this setup, a special section was formed designated the Northwest Section which included all cultural groups, principally those connected with the motion picture industry. This informant recalled that the section was split into various branches with one branch for writers, another for actors, another for artists, another for office workers, et cetera. The informant advised that this organizational structure remained intact but that during 1944 when the Communist Party theoretically went out of existence and reformed as the Communist Political Association, it brought organizational changes to Hollywood which established the branches more along community lines rather than occupational lines. This organizational structure lasted only a short time, however, and by 1945 it was again overhauled and the cultural members again kept separate and apart from the rent and file members.

In approximately 1947-1948 when this informant was last actively associated with the Communist Party in Hollywood,



the following individuals, according to the informant, were those whom he considered to be the cultural leaders in the Hollywood area regardless of whether or not they may have held actual functionary positions:

John Howard Lawson

Paul Jarrico

Albert Maltz

Mitchell Lindeman

Goddie (Mrs. J. Edward) Bromberg

Mike Wilson

King Lardner, Jr.

Faldo Salt

Abu Polonsky

Lester Cole

Herbert Biberman

John Weber

In October 1950, [redacted] former Communist Party functionary, furnished an Agent of the Los Angeles Office a list of individuals who had been identified by John L. Leach as people prominent in the motion picture industry who had been affiliated with the Communist Party. Leach was the Organizer of the Los Angeles County Communist Party for about a year during 1935-1936. With regard to the reliability of Leach, it has not been completely established and because in some instances the Communist Party affiliations of the individuals he has listed have not been substantiated by other sources, complete reliance cannot be made upon his information. The individuals listed by Leach, according to [redacted] when Leach personally knew in the Communist Party and with whom he had attended closed Party meetings at one time or another are as follows. The individuals whose names are preceded by an asterisk have been identified as Communist Party members in the past by other reliable Los Angeles informants:

Humphrey Bogart

Franchot Tone

\*Lionel Stander,  
(CP name J. Rand)

\*Lester Cole

\*Frank Tuttle

\*Tampa Tuttle

\*J. Edward Bromberg

Frederick March

\*Sam Ornitz

\*Dalton Trumbo

\*Bud Schulberg

\*Herbert Biberman

\*Donald Ogden Stewart

Philip Dunne

Fritz Lang

Clifford Odets

June Blair

\*Robert Fuster

\*John Bright

Frank Davis

Florence Eldridge

Albert Maltz

\*Goddie Ornitz

\*John Howard Lawson

Fess Schlegelinger

Herbert Elias

\*Miss Jessie

127

Also, according to [redacted] Leach listed a small group of prominent Hollywood individuals whom Leach identified as members-at-large in the Communist Party directly responsible to the Central Committee but never present at Communist Party meetings attended by Leach. In this category, Leach listed Edward G. Robinson, James Cagney and Charles Chaplin. [redacted]

During June of 1950, Los Angeles Informant [redacted] reported that John Stapp had been removed as the Communist Party Organizer for Hollywood and had been relieved of all leadership duties and assignments pending a full investigation concerning Stapp's activities. The informant advised that the Communist Party leadership had placed a charge of duplicity against Stapp charging that he misrepresented the National Cultural Commission's report to the Cultural Division and that he had also misrepresented the political staunchness of the Hollywood 10 to the Committee office. The informant subsequently advised that Stapp had been replaced as Organizer of the Cultural Division by Milton Jerman, an active Communist in Los Angeles and elsewhere over a period of years. [redacted]

[redacted] of Beverly Hills, California, a former Communist Party member in a cultural group who still has a number of contacts among the Party membership in Hollywood, advised during June 1950 that he believes that a number of the so-called cultural comrades are "on the fence" as to whether to go along with the Communist Party or to drop out of its activities. The informant advised that to his knowledge several former active Party members connected with the motion picture industry have already either become completely inactive or dropped away from the Party entirely. He believed this change of attitude was due to the fact that these individuals have awakened to the fact that the Communist Party does not deviate from the foreign policy line of the USSR and that with the deterioration of international relations between the U. S. and the U.S.S.R. these members felt that the time had come for a decision regarding their remaining in the Party.

This source reported that the cultural groups in Hollywood are particularly security conscious and for all purposes are underground at this time; that the chief activity will be the creation of propaganda on specific issues which will utilize to the utmost "big names" connected with the industry as far as possible. The informant stated that the biggest issue at that time was the "Hollywood 10" arising out of the situation in Korea while the local issue of most importance to the Communist Party was that concerning the "Hollywood 10" and the campaign to obtain freedom for these individuals. [redacted]

**I. HISTORY AND DEVELOPMENT OF THE COMMUNIST PARTY IN HOLLYWOOD**  
**(January 1, 1931, to June 15, 1931)**

In November, 1930, [redacted] who was a member of the Communist Party in Los Angeles from 1929 until the latter part of 1936, furnished information concerning the history of the Party in Hollywood. During his membership in the Party, [redacted] for approximately one year, was Party organizer for Los Angeles.

During the early part of [redacted] was made organizational secretary of the Party in Los Angeles and concentrated his activities in Hollywood because of the need for finances. Through Sam and Sadie Ornitz, [redacted] and Louise Todd, organizer of the Los Angeles Section at that time, were introduced to several individuals in Hollywood. At this time, Seymour Robbins, better known under his Party name of Stanley Lawrence, was transferred to Los Angeles from New York where he had been connected with the Cultural Commission of the Party.

Todd and [redacted] decided to transfer Lawrence to the motion picture industry in an effort to build the Party in that industry. [redacted] advised that one of the first persons to be active in the Party in Hollywood was Frank Tuttle, a director, and another individual named Frank Davis. By the summer of 1935, the Party group in Hollywood comprised approximately twenty individuals and it was felt that it was dangerous to have them all meeting in a single group. It was, therefore, decided to break the Hollywood contingent into small groups of five or six individuals which would be called Study Groups instead of Party units.

During the year 1935, [redacted] on the basis of communications from the central office, became aware that John Howard Lawson and Herbert Biberman had been members of the Party prior to this time as had Sam and Sadie Ornitz. [redacted] recalls that he personally handled the transfer of membership from New York to Hollywood of J. Rand, which was the Party name for Lionel Stander.

[redacted] advised that thereafter the Party developed very quickly in Hollywood and among the members were Lester Cole, Robert Tasker, John Bright, Budd Schulberg and Jean Muir.

In approximately August of 1936, V. J. Jerome came to Los Angeles from New York under orders of the Central Committee and took over the Hollywood apparatus after which [redacted] had little contact with the Hollywood contingent.

[redacted] stated that as first set up, the Hollywood section was not entirely independent of the county office as it later became but, nevertheless, the county never tried to exercise the same discipline over Hollywood members as it did the rank and file. He further stated that the Hollywood section was almost completely secret from the rank and file of the Party and Party headquarters followed the policy of keeping it separated to such an extent that few, if any of the rank and file members knew of the existence of a Hollywood cultural section.

Based on his recollection, [redacted] furnished the following information concerning the individuals hereafter listed.

Charles Katz - [redacted] visited Katz' home almost every week discussing Party matters.

James Cagney - During 1933 or 1934, Cagney was exposed as a contributor of finances to the strike committee during a cotton strike in the San Joaquin Valley, California, as a result of a raid on one of the Party's strike offices. As a result of the exposure of Cagney and the possibility of loss of finances from him, the local Party office was advised that Cagney would be handled directly by the Central Committee.

Frank Davis - Davis and his wife, now deceased, were two of the early members of the Party in Hollywood.

Humphrey Bogart - [redacted] advised that, to the best of his recollection, Bogart came into the Study Group in Hollywood in the fall of 1935, but he never attended regularly and was somewhat

of a rebel, although he regularly contributed money. [redacted] recalls Bogart was a Party member but was never considered good Party material and the Party's only interest in him was that he did make a substantial monthly contribution.

Franchot Tone - [redacted] recalls that Tone was a big contributor in 1936, to a meeting for Earl Browder held at the home of Frank Tuttle. [redacted] advises that Tone was a Party member, held a Party book and made a monthly contribution.

Lester Cole - [redacted] advised he was intimately acquainted with Cole, talked to him on numerous occasions concerning Party campaigns and knows that Cole contributed to the Party.

Frank and Tanya Tuttle - [redacted] advised that he knew Tuttle and his wife rather well, particularly all through the year 1936, and worked with Tanya quite closely.

J. Edward Bromberg - According to [redacted] Bromberg was a member of the Hollywood Study Group in the middle 1930's and at that time was married to a sister of Emma Cutler, who was on the section committee of the Party in Los Angeles. [redacted] estimated that during 1935-1936, Bromberg contributed a minimum of two thousand dollars to the Party.

Dalton Trumbo [redacted] had no personal contact with [redacted] but knows he was on the Party's sustainer list and that he attended Study Groups in 1936, which would have made him a Party member.

Budd Schulberg - [redacted] recalls him as a member of the Young Communist League and as a member of the Study Group in Hollywood.

Herbert Biberman - [redacted] advised that Biberman was a Party member as early as 1934, and recalls that he was a member of the Professional Unit in the Hollywood subsection of the Party.

Donald Ogden Stewart - [redacted] never recalled handling Party records on Stewart but, according to hearsay, Stewart periodically attended the Study Groups and contributed funds.

Frits Lang - [redacted] advised that Lang attended Study Groups in Hollywood infrequently but contributed regularly to the Party.

Clifford Odets - [redacted] recalls Odets was a Party member and considered him as one of the best developed Party people.

Jean Muir - [redacted] stated he met Muir at one of the Study Groups in Hollywood and that her home was used periodically for Party meetings. He also described her as a rather militant individual and a close friend of Lionel Stander.

Robert Tasker - [redacted] considered both these individuals as very militant and, on occasion, they had to be warned about carrying their Communist efforts too far, thus risking exposure. He advised that they were also among the Party's best recruiters.

According to [redacted] the Party's efforts among the cultural element prior to 1933 were limited to such groups as the John Reed Club and the Pen and Hammer Club which were mass organizations operated strictly by the Party. By 1936, Party membership in Hollywood had reached 42 and the members were divided into eight Study Groups and [redacted]

recalls the following individuals as members of these Study Groups: John Howard Lawson, Frederic March, Florence Eldridge, Marian Spitzer, and Frank Scully.

According to [redacted] just prior to the transition to the individual Study Groups, the Party was receiving some ten thousand dollars a month from the cultural members in Hollywood. He also recalls that Lawson carried credentials of the Central Committee as a member of the Central Committee's Cultural Commission.

In December, 1950, Los Angeles Informant [redacted] furnished information concerning the membership of the cultural division in Hollywood reflecting a total membership of 283. The membership figure in December, 1949, based on 90 per cent actually registered at that time, according to Los Angeles Informant [redacted] was 332, thus indicating a decline in membership during 1950. The 1950 membership figures were not available in occupational breakdowns, with all cultural members being classified as "professional." As of December, 1950, according to Los Angeles Informant [redacted] there were 499 classified as "professional" in the entire Party organization in Los Angeles, of which 283 (approximately 57 per cent) were concentrated in the Hollywood Cultural Division.

On March 22, 1951, [redacted] also known as [redacted] a film writer, was interviewed by Los Angeles Agents at his request.

[redacted] advised that he joined the Communist Party in 1942, inasmuch as its aims seemed to be patriotic in support of the war effort. He was recruited, as he recalls, by either Richard Collins or Sam Moore. During 1944, he left Hollywood and dropped from the Party and when he returned in the latter part of 1944, again took up his Party activity and remained in the Party until 1948.

During the interview, [redacted] identified the following individuals as Party members:

Leo Bigelman  
Robert Lees  
Waldo Salt  
John Stapp  
Henry Meyers  
Edward Eliscu  
Ring Lardner, Jr.  
Lou Solomon

Fred Rinaldo  
Elizabeth Leach  
Les Edgley  
Madelene Ruthven  
Harold Buchman  
Jay Gorney  
Maurice Rapt  
Robert Rossen

Allen Barots  
 David Lang  
 Edward Daytrik  
 Mac Benoff  
 Virginia Shulberg  
 John Waxley  
 Maurice Clark  
 Arnold Manoff  
 Sonora Babb  
 Gordon Kahn  
 Bess Taffel  
 Meta Reis  
 Cyril Enfield  
 Mickey Uris  
 Alvah Bessie  
 Frank Tarloff  
 Larry Parks  
 Charles Daggett  
 Phil Stevenson  
 Arthur Birnkrant  
 Katie Roberts  
 Joe Losey  
 Maurice Carnovsky  
 Helen Sloat Leavitt  
 George Pepper  
 Dan James  
 Sylvia Richards  
 Lloyd Cough  
 Pauline Lauber  
 John Weber  
 Hy Kraft  
 Mortimer Offner  
 Armand D'Usseau  
 Michael Wilson  
 Joseph Mischel  
 Stanley Roberts  
 Herbert Clyde Lewis

Margaret Englander  
 John Howard Lawson  
 Wilma Shore  
 Charles Leonard  
 J. Edward Bromberg  
 Paul Jarrico  
 Paul Trivers  
 Leopold Atlas  
 Herman Boxer  
 Ann Roth Morgan  
 Lester Cole  
 George Sklar  
 Ben Barzman  
 George Beck  
 Marguerite Roberts Sanford  
 Dalton Trumbo  
 Howard Da Silva  
 Ann Daggett  
 Janet Stevenson  
 R. B. Roberts  
 Mel Levy  
 Louise Losey  
 Al Leavitt  
 Hugo Butler  
 Ed Robbin  
 Lilith James  
 Karen Morley  
 Judy Raymond  
 Barbara Meyers  
 Lou Harris  
 Bob Shaw  
 Harry Carlisle  
 Susan D'Usseau  
 Julian Zimet  
 Sol Barzman  
 Bernard Schoenfeld

On May 3, 1951, [REDACTED] a film  
 writer who was identified as a Communist Party member in  
 1943, appeared at the Los Angeles Office of the Bureau and  
 was interviewed. [REDACTED] stated that he became interested  
 in Marxism while attending the University of California  
 at Los Angeles, from which school he graduated in 1941.  
 He joined the Communist Party in 1940, attended three  
 meetings and quit, inasmuch as he could not understand the  
 Party's position with regard to the Hitler-Stalin Pact.



In 1942 he rejoined the Party under the name of [REDACTED] attended a few meetings in 1943-1944, and then became inactive until 1946 when he again became active at the urging of Albert Malts. He finally dropped out of the Communist Party in 1947.

[REDACTED] identified the following individuals known to him to be Party members:

Howard E. Davis	George Pepper
Joy Pepper	Albert Malts
Robert Lees	Val Burton
Harry Carlisle	Sam Ornitz
John Howard Lawson	Abe Polonsky
Murray Abowitz	Eleanor Abowitz
Gordon Kahn	Waldo Salt
Bernie Skadron	Elliott Grennard
Benn Barsman	Norma Barsman

[REDACTED]

**I. HISTORY AND DEVELOPMENT OF THE COMMUNIST PARTY IN HOLLYWOOD**

**(June 15, 1951, to April 15, 1969)**

On September 8, 1951, [redacted] who was a member of the Communist Party in Hollywood, California, from approximately 1937 through 1949, furnished information concerning the organization and development of the CP in Hollywood during its early formative period.

According to [redacted] the CP in Hollywood was under the leadership of V. J. Jerome during 1937 and upon [redacted] arrival in Hollywood in early 1937 the CP was in a state of flux in that its membership was constantly increasing and the individual members were shifted from group to group on almost a monthly basis. [redacted] advised that the groups were composed of from 12 to 14 individual Communists and that before each group meeting a Chairman, Literature Secretary and Financial Secretary were elected for the group itself. He continued that it was the Party's policy to change group chairmen frequently in order to give every member leadership experience and a basic knowledge of parliamentary procedure.

[redacted] recalled that the Hollywood Section was under the leadership of John Howard Lawson and that there was a section committee composed of Herbert Biberman, Lou Harris and Goldie Brenberg under Lawson's leadership.

[redacted] stated that in early 1937 V. J. Jerome was the actual head of the CP in Hollywood although he remained under cover and directed activities of the CP through John Howard Lawson. He recalled that during the latter part of 1937 a wide split developed between Jerome and Lawson and that in approximately the latter part of 1937 Jerome was recalled to New York City by the National CP leader and John Howard Lawson became the "linchpin" among Hollywood Communist leaders. According to [redacted] the split between Lawson and Jerome was over Party tactics and Party leadership. [redacted] stated that Lawson was jealous of Jerome and felt that it was unwise to have Jerome in Hollywood working under cover when he, Lawson, could accomplish

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were for the Party by working openly among the membership. According to [redacted] during the period of his membership in the CP in Hollywood, the Party's main activity was the attempt to infiltrate and control the various guilds and crafts in the motion picture industry.

On July 12, 1951, [redacted] a free-lance screen writer, and [redacted] also a free-lance writer, were interviewed jointly and furnished the following pertinent information regarding the period comprising the latter part of 1945 after receipt by the Communist Political Association of the so-called Duclos letter which resulted in the scramble by the CP in Hollywood to reorganize as the Communist Party, USA.

During the period of the Communist Political Association, 1944-1945, the leadership in Hollywood had continued to be in the hands of John Howard Lawson and Elizabeth Leach Glenn, the latter being the Organizational Secretary of the Hollywood Cultural Section.

During the change brought about by the Duclos letter a serious review was made of the Hollywood leadership during which period Screen Writer Waldo Salt and Charles Glenn, also a writer and husband of Elizabeth Leach Glenn, assumed the Hollywood leadership. They were part of a so-called Interim Committee which was appointed to carry on the functions of the Hollywood Section while the Party leadership there was being reviewed.

Inasmuch as both [redacted] and [redacted] had close connections with this Interim Committee, their recollections are based on firsthand knowledge.

This committee was made up of representatives from each of the cultural branches in the Hollywood Section such as the writers, radio actors and similar branches whose members were made up of individuals employed within the motion picture or allied industries. Elizabeth Glenn's home on Crescent Heights had been a sort of headquarters for the Hollywood Section up to this time and a number of the meetings of the Interim Committee were held at this place.

The Interim Committee was made up of delegates from each of the branches in the section and among those who were on this committee were the following:

Morton Grant  
writer

Richard Collins  
writer

Lester Cole  
writer

John Weber  
writer

John Howard Lawson  
writer

Goldie (Mrs. J. Edward)  
Bronberg

Arthur Birnkrant  
writer

Sylvia Richards

Waldo Salt  
writer

Elizabeth Leach Glenn

Arnold Monoff  
writer

Ann Roth Morgan

Barbara Myers

Ann Roth Morgan and Barbara Myers served as sort of secretaries for the Interim Committee meetings, maintaining the minutes and so forth.

The Interim Committee also served as a sort of section committee for the Hollywood Party during the change-over period and lasted all summer, meeting four times a week at various places.

Separate from the Interim Committee was established also a so-called Review Committee which was headed by screen writer Dan James. The purpose of the Review Committee was to go over the leadership that had been running the section up to the time of the Ducloux letter and find out where it had gone wrong and to recommend whether the old leaders should be retained or new ones substituted for them.

As a result of this review of the leadership Elizabeth Leach Glenn faded from the Hollywood picture, it being believed that the County Headquarters had moved her to some other section. For a time the leadership of John Howard Lawson himself was seriously challenged; however, in the final analysis the County Office backed up Lawson possibly on orders from the National Committee in New York and his leadership was restored and he continued to be the ranking Party member in the Cultural Section in Hollywood.

As a result of the deliberations of the Interim Committee, the Review Committee and the reorganization in Hollywood in general, the Hollywood Section "went proletarian" and was reorganized into three subsections, namely, Cultural, Industrial and Community. For a time thereafter the various cultural branches or clubs in Hollywood were no longer formed on strictly craft lines as had been the practice theretofore, that is, a particular branch or group might be composed of writers, actors, office employees, house wives or radio people.

The County Office of the Los Angeles Communist Party appointed John Stapp as the organizer over the entire Hollywood Section including those three subsections. Stapp himself was not connected with the motion picture industry and was strictly a paid functionary responsible directly to the County Headquarters. In 1948 Stapp himself was disciplined by the CP, removed from Hollywood and subsequently put on probation for a year.

During the course of previous interviews during the earlier part of 1951, [redacted] identified the following individuals as having been members of and active in the CP in Hollywood in the past, within his experience and knowledge although he could not state of his own knowledge just what their Party status may be today.

Bert Bergeman  
Leon Becker  
Cedric Belfrage

Sid Benson  
Leonardo Bercovic  
Larry Edmunds Bookshop  
(Employees)

Allen Boratz  
 Bill Copland  
 Andreis Detsum  
 Carl Dreher  
 Ann Frank  
 Ann Freulich  
 Lester Fuller  
 Arthur Galston  
 Walter Garland  
 Don Gordon  
 Fra Heflin  
 Dan and Lilith James  
 Pauline Lauber  
 Adele Jerome  
 Lester Koenig  
 Joan Laird

Willard Lampell  
 Al Leavitt  
 Charles and Helen Leonard  
 Allen Lewis  
 Peter Lyons  
 Jan McCortin  
 Cameron McKenzie  
 June Meade  
 Sidney Myers  
 Mildred Robinson  
 Jerry Sackheim  
 Harold J. Salomonson  
 Mike and May Simmons  
 Elliott Sullivan  
 John Weber  
 Betty Wilson

Julian Zimet

Based on information furnished by [REDACTED] on August 14 and October 8, 1951, the CP membership strength in what the Party now calls the John Reed Division was 271 as of April 1951. It may be noted that the CP concentration within the film industry from the early beginnings in the 1930's has been designated progressively by such terms as "Studio Section," "Northwest Section," "Hollywood Cultural," "Cultural Division" and currently "The John Reed Division."

In the past the Cultural Division has been made up almost exclusively of Party members who were either directly or indirectly connected with the Hollywood motion picture and allied industries together with a few from such professional groups as doctors and lawyers. According to the informant, the composition of the John Reed Division as it is currently known remains generally unchanged.

A breakdown of the 271 Party members in this Division as of April 1951 is noted as follows:

Writers (film)	38
Writers (radio)	10
Actors	68
Artists	28
Doctors	18
Lawyers	21
Students	27
Miscellaneous	14
Special	7
Abroad	18
Unclassified	18

Total 271

In connection with the activity and affiliation of the John Reed membership with other organizations, generally referred to by the Party as "mass organization work," the informant advised that it is clearly evident that by far the big majority of the John Reed Division members are affiliated with the Hollywood Council of the Arts, Sciences and Professions (ASP). Other organizations of this type in which the John Reed comrades are members are the Independent Progressive Party (IPP) of Los Angeles County, the Jewish People's Fraternal Order (JPFO), the Civil Rights Congress (CRC), the American Committee for the Protection of Foreign Born (ACFEB), the Committee Against Renascence and the National Association for the Advancement of Colored People (NAACP). In many instances the CP members in Hollywood are also members of more than one of these groups.

With regard to the trade-union affiliation of the John Reed Division, it is noted from advice furnished by the above informant that the Party membership in Hollywood is scattered throughout the following unions. In some cases a Party member is a member of more than one of these unions.

Authors Equity Association (AEA)  
 Screen Actors Guild (SAG)  
 Television Authority (TVA)  
 American Federation of Radio Artists (AFRA)  
 Screen Extras Guild (SEG)  
 Office Employees Industrial Union (OEIU)

## **I. HISTORY AND DEVELOPMENT OF THE COMMUNIST PARTY IN HOLLYWOOD**

**(July 15, 1953, to February 15, 1953)**

On February 4 and 5, 1953, [redacted] voluntarily appeared at the Washington Field Office and furnished considerable information concerning Communist activities in Hollywood from 1937 to 1947. It is noted that [redacted] had been previously identified as a Communist by several witnesses appearing before the House Committee on Un-American Activities in 1951. It is further noted that [redacted] himself appeared before this Committee on June 25, 1951, at which time he refused to affirm or deny Party membership. Following is a summary of the information furnished by [redacted] in the above interview:

In 1935, he became interested in Communism as a result of the depression and the influence of the New Deal although he did not join any Communist Party organization at that time.

In the early part of 1936 a fight existed between two Hollywood unions, the Screen Playwrights Union and the Screen Writers Guild; the former was set up by the motion picture companies whereas the latter was fighting company unionism. He became affiliated with the Screen Writers Guild inasmuch as he felt that company unionism was a bad thing. During the period of his affiliation with the Screen Writers Guild in 1936 many "splinter" meetings were held, some of which he knew to be Communist controlled. "Fraction" meetings attended solely by Communist Party members were also held.

In the latter part of 1936 he moved from New York City to California, became interested in the Spanish refugee situation and through this interest became affiliated with the Joint Anti-Fascist Refugee Committee in Los Angeles. During the period of his affiliation with that organization he took an active part in its affairs and contributed financially to its cause although he was never issued a membership card. Through his activities in both the Joint Anti-Fascist Refugee Committee and the Screen Writers Guild, he became acquainted with Michael Dris in the early part of 1937 and Dris recruited him into the Communist Party.

Tolson \_\_\_\_\_  
Ladd \_\_\_\_\_  
Nichols \_\_\_\_\_  
Belmont \_\_\_\_\_  
Clegg \_\_\_\_\_  
Glavin \_\_\_\_\_  
Harbo \_\_\_\_\_  
Rosen \_\_\_\_\_  
Tracy \_\_\_\_\_  
Laughlin \_\_\_\_\_  
Mohr \_\_\_\_\_  
Winterrowd \_\_\_\_\_  
Tele. Rm. \_\_\_\_\_  
Holloman \_\_\_\_\_  
Gandy \_\_\_\_\_

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Before a person could become a member of the Communist Party, it was prerequisite that he attend Marxist classes. Persons attending these classes were required to attend approximately six meetings before they would be referred to the new members classes. These classes were held weekly and were attended by approximately twelve persons. During these classes Marx and Lenin were repeatedly quoted and the point of the course was to show the philosophical development of dialectical materialism, Marxist interpretation of dialectical materialism and his synthesis thereof.

Following the completion of the above classes he began attending meetings of the new members class in the early part of 1937. During the course of these classes lectures on the operation of the Party were held at which time it was explained that decisions of the Party originated at the bottom and also each obligations as a Party member in terms of finances were explained to him. At that time dues for basic membership in the Communist Party were 50¢ or \$1.00 per month. However, members of the Hollywood Branches of the Los Angeles County Communist Party were told that they were to be assessed a certain percentage of their salary which was originally about 5% less agent's fees. These classes were attended by six or seven people and it was while attending these classes that individuals became members of the Communist Party.

Upon completion of the new members classes he was assigned to a branch of the Party, the name of which he was unable to recall. The Hollywood Section of the Los Angeles County Communist Party consisted of numerous branches, probably as many as eight or ten. Initially husbands and wives were put in separate groups. To the best of his recollection a branch consisted of not more than twenty persons and usually no fewer than eight or ten with meetings being held weekly in the homes of the individual members.

During the early part of his activity with the Party it was very common to have a Party name. These names were not used in branch meetings although they were a matter of record

with the Branch Secretary. Branch officers consisted of Chairman, Secretary, Literature Director and Financial Secretary. It was the responsibility of the Chairman to prepare the agenda and to preside at the meetings. During these branch meetings current events would be discussed and given a Marxist interpretation with much time being devoted also to Marxist approach to literature.

In approximately 1944 he was transferred from the Communist Political Association in Los Angeles to the Communist Political Association in New York. While in New York he did not attend many organized Communist Political Association branch meetings although he did attend some cultural discussion groups of this organization.

In 1945 he returned to California. The first meeting he attended was a Section meeting of the Los Angeles County Communist Party in 1945 at which time this organization was in a great state of chaos and disorganization. Although he had been initially assigned to a Screen Writers Branch of the Los Angeles County Communist Party Section in Hollywood, he was transferred to a trade-union branch upon his return to California. During this period of transfer he was assigned by the Screen Writers Guild to be an observer of the strike which was then in progress. He felt that possibly this assignment by the Screen Writers Guild may have been made because he was a Party member. During the period of his affiliation with the trade-union branch there were never more than six members present at a meeting and the main concentration of this particular Branch was the strike then in progress. In the latter part of November or early part of December 1945 he was reassigned to the Westwood Branch of the Hollywood Section and in late 1945 or early 1946 he had broken completely with the organizational structure of the Communist Party in Hollywood.

During the approximate 10 years that he was a member of the Party he had contributed between 15 and \$20,000 to the organization. The average contributions in the Hollywood Section of the Party amounted to approximately \$3,000 a month.

Although he had disaffiliated himself with the Party both organizationally and financially in 1947 or early 1948 he was subsequently approached in 1948 by John Edward Lawson

to contribute money to the defense of the eleven Communist Party leaders then on trial in New York. Lawson stated that he was aware that [redacted] was not a member of the Party any longer but that the Communist Party was badly in need of funds to provide adequate counsel for the eleven Communist leaders and that the fact that [redacted] was no longer in the Party should not interfere with any feelings he might have to see that justice was done.

During the period of his membership in the Party he was associated with numerous screen writers who also were members of the Communist Party. In fact, the Communist Party held writers clinics for the benefit of these screen writers at which Party members were told that the only way man can understand the world around him is to study Marx's scientific approach.

To Communist writers the basic theory in life is Marxism and if one were a Marxist he thought as a Marxist. To his knowledge, however, Communist Party members who were screen writers were not compelled to submit scripts to the Party for review. However, these writers being Communist Party members were expected to inject Marxist interpretations in their scripts. Although he never personally submitted a script to the Party on occasions some writers were known to have taken scripts to such Communist Party members as John Howard Lawson or Albert Maltz for their criticism. In these instances the literary aspects and the Marxist aspects of the script would be discussed. In his opinion, however, anyone who was dictated by the Party to intentionally slant a script toward the Party would have been of no consequence in the screen writing profession. He felt that any writer who intentionally made an effort to inject Marxist principals into his writing would have much difficulty in doing it while expecting to accomplish a hit. He himself never intentionally slanted any of his screen writings to reflect Marxist principles.

During the course of the afore-mentioned interview on February 4 and 5, 1953, [redacted] furnished two lists of names, the first of which consisted of individuals whom he identified as having been Communist Party members in Los Angeles during

the period 1937 to 1947 and the second of which included those persons whom he feels were Communist Party members sometime during that period but is unable to state this of his own knowledge. It is noted that the vast majority of these individuals included in the above two lists have been previously identified as Party members and these names are not being set forth herein.

Upon the conclusion of the above interview [REDACTED] stated that he had never engaged in any activity while a member of the Communist Party of which he was ashamed or which he felt was working against the best interest of the United States. He further stated that he has not definitely made up his mind as to whether he desires to testify before the HCUA although he has his doubts that he would. He stated that he still has a certain hesitation about mentioning names of persons whom he knew to have been Communist Party members.

[REDACTED] HQ letter 2-19-59 [REDACTED]  
[REDACTED]

**I. HISTORY AND DEVELOPMENT OF THE COMMUNIST PARTY IN HOLLYWOOD  
(July 1, 1954 - December 31, 1954)**

**Vicor Riesel**

In the October 15, 1954, edition of the "New York Mirror," there appeared a column written by Mr. Riesel in which he stated that the Communist "apparatus has been ordered to try to reinfiltate the movie studios and the film colony from which it was purged during the Korean fighting."

The Los Angeles Office was requested to furnish the Bureau any available information regarding Mr. Riesel's remarks and they advised that Martin Berkeley, film writer and former Communist who was a cooperative witness before the House Committee on Un-American Activities, was the source of the foregoing comment. However, Mr. Riesel had "dreamed up" Berkeley's statement when it appeared in the newspaper. Berkeley readily admitted he had no evidence to support the statement and said the remark was based on his "feeling" and observation of meetings of the Screen Writers Guild. Berkeley said there is a small bloc within the Guild which is following the Communist Party line on most issues. Berkeley believed that the Communist Party would never "write off" its one-time influence in the film industry, simply because of setbacks resulting from House Committee on Un-American Activities hearings.

[redacted] a confidential source of the Los Angeles Office, commented that Berkeley, while entirely sincere, often expresses what are actually "hunches" concerning what the Communist Party is doing without having firsthand knowledge of it. [redacted] himself, feels there is no real drive on the part of the Communist Party to attempt to recapture the film industry at this time, that the one-time influence and effectiveness of the Communist Party in Hollywood was lost as a result of the House Committee on Un-American Activities disclosures and the Korean conflict, that the Communist Party is nothing without agitation, and there has been no issue within the film industry to bring them out into the open.

[redacted]

**I. HISTORY AND DEVELOPMENT OF THE COMMUNIST PARTY IN HOLLYWOOD**  
**(July 1, 1955, through December 31, 1955)**

On March 4, 1955, information was received from an anonymous source indicating that the Communist Party in Los Angeles County had prepared and issued a confidential questionnaire apparently directed to Communist Party members who are or have been connected with the motion picture film industry. Based on the type of questions asked in the questionnaire the purpose appeared to be to make a survey of effects of so-called "black lists" and "gray lists" in the Hollywood film industry.

[REDACTED]

## II. COMMUNIST INFILTRATION OF LABOR

In 1935 the Communist Party ordered all units in the Los Angeles area to endeavor to capture the labor unions of the movie industry. It was felt that control of these unions would be of tremendous service in influencing pictures along Communist lines. The leaders of this Communist effort were reported, by former Communist Party members, to be V. J. Jerome and Jeff Kibre. One Michael Elstein, then attached to Amtorg, is reported to have been a principal figure at one of the preliminary meetings held to launch this Communist infiltrational offensive.

(II, 1)

### International Alliance of Theatrical Stage Employees (IATSE)

The IATSE (AFL) was the principal active labor organization in the motion picture industry in its early days. Its unsuccessful strikes led to the discontent of its members and opened the door for Communist infiltration.

The IATSE's control of the labor field was challenged in the middle or early 1930's by the United Studio Technicians Guild (USTG), headed by the aforementioned Jeff Kibre. Kibre sought to establish an over-all industrial union. In 1936 the IATSE won an election which had been called for by the USTG, in connection with an NLRB decision. The IATSE won; Kibre abandoned the field and his organization dissolved.

Documentary evidence submitted to a 1940 AFL convention reflected considerable Communist activity in an effort to penetrate and control the motion picture industry between 1928 and 1938. (II, 2, 3)

In July, 1948 an officer of this organization advised that Communists within the craft unions in Hollywood had "definitely gone underground" and had ceased all activity except of a business nature. (II, 71)

### Motion Picture Industry Council (MPIC)

The MPIC, according to the "New York Times" of February 1, 1949, was established in late 1947 at the suggestion of Eric Johnston "to weld all the elements of the industry into a solid front after the enunciation of the anti-Communist hiring policy." The "Times" further stated that the MPIC had been split wide open by the withdrawal of the Hollywood AF of L Film Council, which represented, among others, the Screen Actors Guild and the IATSE. The withdrawal was reportedly due to the election of Cecil B. DeMille as Chairman of the Council. DeMille was described as being "persona non grata" to the AF of L because of a dispute with the Federation of Radio Artists; he had refused to pay a \$1.00 assessment in 1944 on the grounds of political freedom. (II, 82)

- 1 -

Note: Source-references are to Section and page of the Running Memorandum current as of 7-15-49, of which this is a condensation.

P. J. BURKE; noc

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### Screen Publicists' Guild (SPG)

In the spring of 1949 a Los Angeles informant expressed the opinion that the IATSE would soon take over the SPG and eliminate all pro-Communists therein. He added that the IATSE also intended to take over the Costume Union. When these two steps were taken, the "back lot" or labor end of the picture industry, comprising 20,000 workers, would be free from Communist influence. (II, 79)

### Screen Office and Professional Employees Guild (SOPEG)

The October 8, 1948 issue of "Counterattack" referred to the SOPEG as an affiliate of the United Office and Professional Workers of America, and then described both as being "Communist-controlled." (II, 80)

The same publication reprinted portions of a letter from Barney Balaban, President of Paramount, to the SOPEG. Balaban stated that because union officials had refused to file non-Communist affidavits, Paramount declined to negotiate with the unions. (II, 80, 81)

The December 16, 1948 issue of the "Daily Worker" indicated that the SOPEG had been appealing to movie-goers in New York City to stay away from Loew's Theatres on Thursday and thus help force the company to resume contract negotiations. The union had charged Loew's with months of "stalling." (II, 81)

### Labor League of Hollywood Voters (LLHV)

In November, 1948 the "Hollywood Reporter" announced that the LLHV had been formed to block Communist penetration of motion pictures. Ronald Reagan and Roy Brewer were mentioned as Chairman and Vice-Chairman, respectively. At a recent election, the LLHV had endorsed anti-Communist candidates. (II, 81)

A Los Angeles informant described the LLHV as being mainly an AF of L organization which had been formed to bring pressure on various AF of L organizations to eliminate Communists and to terminate the sponsoring of Communist-endorsed candidates.

The same informant expressed the view that the then current unemployment in the movie industry was providing an opportunity for a possible resurgence of Communist influence over Hollywood labor. (II, 81)

### Motion Picture Workers Industrial Union (MPWIU)

This organization was under direct Communist control during its existence (1934-36), according to a former Communist Party member. In spite of its successful growth, it was disbanded in 1936 in keeping with the Communist policy of liquidating independent unions and sending the members thereof into the A.F. of L. (II, p. 4)



### Conference of Studio Unions (CSU)

Following his election as president of an AF of L Studio Painters' Local in the Los Angeles area in 1937, Herbert E. Sorrell soon became the leader of Communist factions in Hollywood labor circles. After developing the leaders of locals which had strong Communist groups therein, he took steps to set up an organization dominating all locals. (II pp. 4, 5)

The Conference of Studio Unions (CSU) was officially organized in 1941, with Sorrell emerging as the overall leader of the Communist faction in the Hollywood motion picture studios. The CSU's reported purpose was to organize all unorganized groups in the studios into unions which the Communists could control and, in the absence of a union proper to workers of a particular craft, to place these workers in Sorrell's Painters' union.

The CSU followed the Communist Party line after the CSU's organization in 1941; it carried on a program of agitation demanding local autonomy and "democratic unionism," and advocating contempt for union officers above the local level. (II, 5, 6)

The CSU is reported to have taken up the Communist fight where the United Studio Technicians Guild had left off, utilizing, however, different tactics. The CSU was designed to form a wedge between the membership of the AF of L and the international unions of the AF of L, and, at the same time, to establish a solid front of those unions which the Communists had been able to bring into their orbit. (II, 5)

According to a former Communist Party member, the CSU is the organization upon which the Communist Party relied for achieving complete domination of motion picture unions. (II, p. 5)

In January, 1943, the minutes of a CSU meeting reflected that a motion had been made and seconded (by two known Communists) protesting against the release of the picture "Tennessee Johnson." The resolution charged that the picture represented Andrew Johnson in a sympathetic light, and was unfair to Thaddeus Stevens, "a statesman... whose life-long struggle for the extension of democracy throughout America won for him the love of the people, Negro and white..." (II, 46, 47)

The minutes also reflected a resolution protesting against alleged censorship by the fascist Spanish government of the film, "For whom the Bell Tolls." The resolution condemned the alleged submission of the film by its producer, with State Department approval, to representatives of the "Fascist government of Spain" for approval. (II, 47, 48)

During 1943 the CSU strongly opposed the making of a film based on the life of Captain Eddie Rickenbacker. The CSU charged that Rickenbacker had "forfeited his claim to heroism by exploiting his adventures to the detriment of the war effort through his anti-labor expressions." The CSU sent a letter in October 18, 1943, to Gary Cooper urging him not to discredit himself with labor by accepting the Rickenbacker role. The letter, on CSU stationery, was signed by Herbert E. Sorrell as President. Sorrell's Communist connections are set forth on page four of this section. (II, 48, 49)

A prominent official of the International Alliance of Theatrical Stage Employees advised that when Rickenbacker returned from the Soviet Union and praised the Russian soldiers, all CSU protests concerning the film based on his life ceased. (II, 50)

During World War II, the Communists, making political capital out of our alliance with Russia, successfully furthered their penetration of the motion picture industry.

The CSU has engaged in strikes of a political character designed to break the International Alliance of Theatrical Stage Employees, (IATSE).

In March, 1945 a jurisdictional dispute between the CSU and the IATSE precipitated a strike. The Communist Party opposed this strike at first because of its "no strike policy" during the period of US-USSR collaboration. Immediately following the re-constitution of the Communist Party - USA in July, 1945, the Communist Party press gave full support to the strike, which was subsequently marked by violence. (II, 7,8)

The alleged purpose of the CSU in this strike was: (1) to keep the general labor situation agitated in line with the Communist program of creating confusion in the United States; and (2) to maintain intact the leadership of Herbert K. Sorrell.

In the fall of 1946 a similar strike was called by the CSU. It resulted in the arrest of numerous strikers and union leaders, about 1189 in all. (II, p.8)

On November 22, 1946, according to the Los Angeles Daily News of that date, the County Grand Jury returned felony indictments against 14 men for activity in the film strike. (II, 10) Of these, the following have been identified with Communist activities as indicated:

Herbert K. Sorrell. The Bureau's Laboratory identified Sorrell's handwriting on a 1938 Communist Party registration blank made out under a false name. He is reported to have participated in numerous organizations and campaigns of a pro-Communist nature. (II, 13-16)

Averill J. Berman. Berman has been active in behalf of Communist front organizations in the Los Angeles area. (II, 11)

Nervai D. Crutcher. In 1944 Crutcher held CPA card 47439. (II, 11,12)

Frank J. Drdlik. On May 17, 1947 an extremely reliable but highly delicate source advised that Drdlik was a member of the Communist Party. The record this source made available was dated December 11, 1945. (II, 12)

Edward M. Gilbert. A highly confidential, thoroughly reliable source ascertained, on February 11, 1947 that Gilbert was affiliated with the Whitman Branch of the Communist Party in the Los Angeles area. (II, p. 12)

Andrew Lawless. Lawless has been described by his own brother as a "right-hand man" of Herbert Sorrell (previously identified). However, while he is reported to have "played along with the Communists," he has not been identified as a Communist Party member. (II, 16)

Russell L. McKnight. In 1944 McKnight, as editor of a union journal, was allegedly accused (by the technical editor of that publication) of "plugging Communism."

In 1947, according to a Los Angeles informant who attended a Communist Party meeting, the Communist Party supported McKnight's candidacy for the Los Angeles City Council. (II, 16,17)

John E. Martin. Martin, according to a former member of the Communist Party, attended a meeting September 6, 1943, at which the "Motion Picture Labor Committee for Political Action" was founded. According to the source, the group's ostensible purpose was to participate in national and local elections and to elect candidates favorable to the cause of the Communist Party. (II, 17, 18)

Matthew Matison. Matison was a member of the North Hollywood Section of the Los Angeles County Communist Party during 1946. (II, 18)

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In July, 1947 eleven major Hollywood studios in the International Alliance of Theatrical Stage Employees (IATSE) were sued for \$43,000,000 by the striking Conference of Studio Unions (CSU). The suit charged that the producer and the IATSE had an agreement to eliminate competition in their respective fields -- to crush the CSU.

During the same period, another million dollar suit was filed in relation to the ten month old CSU strike. Sixteen members of the AFL Carpenters Brotherhood asked for \$28,000,000 in back pay from the major producers and the IATSE. (II, 19)

In 1947 testimony was given at Hearings of the House Committee on Un-American Activities that AFL Motion Picture Painters' Union Local #644 (member of CSU) was dominated by Communists. The union strongly denied the accusations, pointing out that it had filed the non-Communist affidavit required by the Taft-Hartley Law, and the union's officers had signed it. Among the latter was Herbert K. Sorrell, who has been identified as a former member of the Communist Party by the Tenney Committee. (II, 51)

In February, 1948 before a House Labor Sub-Committee, Matthew Levy, IATSE attorney, charged that there was Communist influence in the CSU. He declared that the AF of L Carpenters Union was "joined in a marriage of convenience" with alleged Communist elements in an effort to destroy the dominant position of the IATSE. He added that "the subversive drive to bring all Hollywood labor under the influence of the Communist Party centers around the Conference of Studio Unions and Herbert K. Sorrell." (II, 71)

The publication, "The Film Daily," during the latter part of February and early March, 1948 carried articles regarding the House Labor Sub-Committee's investigation of a Hollywood jurisdictional labor strike. The March 4 issue reported the testimony of Herbert K. Sorrell, stating that he denied membership in the Communist Party and denied that an alleged Communist Party membership card for 1937 was his. The March 5 issue related that the Subcommittee was requesting the FBI to determine whether Sorrell had actually signed the card. The March 15 issue reported that the FBI had furnished a report that the handwriting on the alleged Communist Party card was that of Sorrell. Two days later the publication reported that John R. Robinson had testified that as a close associate of Sorrell in 1937 he has seen Sorrell's Communist Party card and had heard Sorrell brag about his Party membership. (II, 72, 73)

In July, 1948 a former Communist Party member advised this Bureau that the CSU had, for the time being, ceased open activity and that some of the Communist leaders of various unions had dropped out of sight. (II, 73)

During the spring of 1949 a Los Angeles informant advised that Herbert Sorrell, CSU leader, had been completely eliminated as a force in the motion picture industry and that the CSU had "ceased to exist." (II, 79)

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Screen Writers Guild (SWG)

The SWG, according to the Motion Picture Almanac for 1942 and 1943, was an affiliate of the Authors League of America, Inc. (ALA). The Los Angeles representative of the ALA, Ann Roth Morgan, was a member of the Communist Party as of November 19, 1945. (II, 19, 20)

The SWG was organized in 1933. According to a former Communist Party member, this was one of the first unions in the cultural field to come under the influence of the Communists in Hollywood. Among the original organizers were John Howard Lawson, Samuel Ornitz and Guy Endore. (II, 20)

One of the organizers of the Guild related that between 1935 and 1939 he realized that Communists were gaining control of the SWG through constant, untiring activity. After years of fighting this control, he withdrew. He expressed his complete conviction that Communists were in complete control of the SWG despite the fact that the majority of members was neither Communist nor sympathetic to the Communist cause. (II, 20)

According to the June, 1945 issue of the SWG's official publication, the SWG had approximately 13,000 members. Of this number about 100 were identified at that time as Communists by a confidential source. In addition, a former Communist Party member pointed out, a great many members were associates of Communists, members of Communist fronts, or Communist sympathizers. Other informants, well acquainted with the motion picture industry, stated that the SWG was actually controlled and operated by some 100 to 300 members who took an active interest in the work of the organization. (II, 20, 21)

John Leech, former Secretary of the Communist Party in Los Angeles County, testified before that County's Grand Jury that John Howard Lawson had been sent from New York to Hollywood by the leaders of the Communist Party. Leech further stated that Lawson immediately became active in Hollywood Study Clubs, in the Communist faction of studio unions, and, particularly, in the organization of the SWG. Lawson was the Guild's first president. (II, 22)

In July, 1947 Roy Brewer, international representative of the IATSE, stated that definite Communist control over the SWG was exercised in the main through John Howard Lawson, Gordon Kahn and Emmett Lavery (then President of the SWG). (II, 22)

Louis Budenz advised that Lavery was supposed to be a well-known Catholic and was, accordingly, considered a good "front" by the Communists who also regarded him as a faithful follower of the Party line.

According to Budenz, the Communists had figured prominently in the organization of the Guild and were in control of it as of 1945, when he left the Party. Communist leaders agreed that control of the Guild would provide the wedge for the control of all Hollywood. The purpose of the Guild was to improve the working conditions of its members and to strengthen the Communist Party's position in influencing public opinion. The Party used the Guild for forcing management and influential persons into line so as to avoid the heavy barrage of criticism otherwise leveled at them. (II, 22, 23)

Of the 28 officers and executive board members of the Guild in July, 1947 ten were, or had been, members of the Communist Party. (II, 24)

Of 21 individuals connected with the Guild's monthly, "Screen Writer," during 1946-47, eight were (or had been) members of the Communist Political Association. (II, 26, 27)

As early as September, 1947 the SWG announced that it was going to fight the House Committee probe of Communist activities in Hollywood. (II, 51)

Hollywood journals stated in September 1947 that the SWG had been split over two main issues - one economic and the other political. The latter concerned a move by Guild president Emmett Lavery to have all executive board members sign the non-Communist affiliation certificates. (II, 51)

On December 15, 1947 approximately 500 SWG members met with representatives of the Producers' Committee to discuss the latter's actions concerning the employment and dismissal of Communists in the motion picture industry. (II, 52)

Two screen writers advised that the Communists were able, as usual, to control the conduct of this meeting. The representatives of the producers, Dore Schary, Edward J. Mannix, and Kanger, attended the meeting to request that the writers, instead of criticizing producers who fired Communists, join in with the producers in an all-industry public relations campaign. (II, 52)

Schary, according to the two aforementioned screen writers, stated that he followed NKO policy because he worked for RKO. At first he voted against their policy, but came to believe in it: "Our job is public relations. The producers told me that as soon as the spotlight is removed, things will get back to the way they used to be. We have got to make the people of America regain confidence in our industry." Schary asked his listeners to be "patient" and to help in the work of public relations. (II, 53)

After Schary spoke, Dalton Trumbo, Communist screen writer, seized the microphone and shouted that the producers' representatives were liars, hypocrites and thieves. Trumbo charged that Schary had betrayed every principle the Guild was founded on. Mannix, according to Trumbo, had often told him that he had no objection to the employment of Communists. As for Kanger, Trumbo alleged that he had written every public utterance made by Kanger in the previous five years:

"Even more than that; during the United Nations meeting in San Francisco he telephoned me long distance, got me an A-1 priority to fly to Frisco and had me ghost the speech for Edward Stettinius. Now they come here and ask you, my fellow guild members, to turn your back on me when I am fighting for a principle that concerns every man in this room. I haven't changed one bit during the past year and a half. I am now what I was then. Are we going to be swayed by this lying hypocrisy?" (II, 52, 53)

Trumbo spoke in a disparaging manner concerning three writers who had acted as "friendly witnesses" before the House Committee on Un-American Activities. He said he would anonymously write these three writers into the poorhouse. (II, 55)

The focal point of the meeting was a statement of policy adopted by the newly elected all-Guild board, which submitted it to the membership for approval. Some of the important points were:

- (a) Recognition of the fact that there was a Communist menace in America;
- (b) Expression of the belief that both the Thomas Committee and the Communist Party were equally subversive;
- (c) Disapproval of three members of the SWG who testified as friendly witnesses in Washington, because they stated publicly that the Guild was Communist-dominated;
- (d) Disapproval of the actions of the ten witnesses who refused to answer questions;
- (e) Criticism of four members of the SWG (among the "Unfriendly Ten") for refusing to admit SWG membership, because they thereby placed the Guild and the Communist Party in the eyes of the public as two similar organizations.

The resolutions were affixed to the policy statement:

1. The Guild would appear as amicus curiae in the civil suits to be instituted against the studios by writers fired for Communist activity, and would supply them with "the best available counsel."
2. The Guild would combat any effort of the producers to form a black-list of writers for their Communist activity, and would seek a court injunction to prevent the firing of any more writers.

Four of the screen writers who had been cited for contempt of Congress led a free-for-all battle to prevent approval of the statement. It was finally approved at 1 a.m. by a margin of two votes. Many of those who voted for it then began to vote for reconsideration. After another vote, the statement was tabled. Informants who reported on the meeting stated that many anti-Communists had left after the first vote on the statement. It was the same old story: the Communists outlasted their opponents and won the fight at 2 a.m. (II, 53, 54)

In 1947 a screen writer advised that anti-Communist groups within the SWG were attempting to establish a proxy voting system whereby they could control voting, as they believed they outnumbered the Communists. The latter had exercised control because of the inactivity of anti-Communists. This writer expressed the opinion that the dismissal of Communists was only "window dressing" designed to convince the public that Hollywood had cleaned house. He advised that screen writer Abraham Polansky was being groomed to take over John Howard Lawson's position as top Communist functionary in the SWG and the Hollywood cultural groups. Polansky has been identified as a Communist by this Bureau. (II, 55)

It was publicly announced that on January 13, 1948 the SWG held a meeting in Hollywood, at which the "progressive caucus" was defeated in its attempt to fight the black-listing of writers cited for contempt by the House Committee. It was stated at the meeting that Attorney Thurman Arnold had been retained (pending his partner's approval) by the SWG to defend the three writers (Ring Lardner, Jr., Dalton Trumbo, and Lester Cole) who had brought civil action against their producer-employers. (II 55, 56)

In February, 1948 a former Communist Party member advised that the SWG was still under Communist influence, and that even though new officers had been elected following the House Un-American Activities hearing, the new officers were simply another group of pre-Communists. (II, 73)

A member of the SWG advised in 1948 that certain Guild members had planned to hire Thurman Arnold to appear as amicus curiae in the suit brought by the "unfriendly

witnesses" against the studios which had allegedly black-listed them. The Guild's Executive Board had already entered into negotiation with Arnold, when opposition to the hiring arose. This source named the following as the most consistent supporters of the Board's action: Ring Lardner, Jr., John Howard Lawson, Alvah Bessie, Gordon Kahn, and Lester Cole. All were identified as 1944-45 members of the Communist Party by a highly confidential source. (II, 74)

At a meeting of the Guild on March 23, 1948 the action of the Executive Board in hiring Arnold was upheld by the Board membership. (II, 75)

A meeting of the Guild on May 10, 1948, according to a screen writer, was "packed" by anti-Communists. A resolution condemning the Mundt-Nixon Bill was defeated by the informant and members of his group. (II, 75)

According to the "Washington Star" of May 30, 1948, the SWG filed a suit to void a resolution which the motion picture industry associations allegedly adopted in November, 1947 that they would not "knowingly employ a Communist or a member of any Party which advocates the overthrow of the Government by force or by any illegal or un-constitutional method." The article stated that the petitioners would include 30 top writers, none of whom was a Communist Party member or had any connection with the 10 Hollywood writers charged with contempt of Congress in October, 1947. (II, 75, 76)

In July, 1948, Los Angeles informants reported that the SWG had not held a meeting for the past 60 days. One informant stated that it appeared that the Communists and fellow-travelers had ceased having meetings because "they are getting pushed around by our proxies." He felt that an effort would be made by some Guild members to do away with proxy voting; this would result in the emergence of the Communists as the dominant force in elections. This source had, earlier in 1948, reported that the Communist group in the Guild was seeking to place limitation on proxy voting. This method had proved very useful in combatting the Communists who always attended in person, voted in a bloc, and stayed late. (II, 76; 74)

In the fall of 1948, according to a Los Angeles informant, the SWG was threatened by a split which might result in a petition by non-Communist members for a NLRB election. (II, 79)

According to another Los Angeles informant, while the Communist and non-Communist groups were preparing slates of officers for a Guild election, Communists and fellow-travelers attempted to have the SWG constitution changed to prohibit the use of voting by proxy. This move was defeated. (II, 80)

In January, 1949 the Los Angeles office advised that SWG elections had resulted in the election of anti-Communists to all positions of prominence. (II, 80)

On November 5, 1948 the New York Times reported the dismissal of the civil anti-trust suit which the SWG had filed on the grounds that the producers had conspired to govern the political views and associations of persons engaged in the production of pictures. The dismissal was on technical grounds, and the complainants were granted leave to file an amended complaint. (II, 80)

### American Authors' Authority (AAA)

The AAA was planned and established by the Screen Writers Guild (SWG), according to the Guild's "Screen Writer." The purpose of this organization was to protect the economic interests of writers for the screen, publishing houses, radio, etc., by acting as a "holding agency" for the copyrights of all material produced by U. S. writers.

A former Communist Party member declared that the formation of the AAA within the Screen Writers Guild has a relation to the general activities of the Communist Party as shown by the individuals of the overall Committee of that guild who were assigned to putting the AAA across. Of the 25 committee-members named by the source, six were identified as Communist Party members. (II 27, 28, 29)

With reference to the AAA's proposed control of all U. S. writings, it may be of interest to note a statement made in private by John Howard Lawson on May 23, 1946. Lawson declared that the best method of fighting "Fascism" was to Communize the writers and producers in Hollywood, and, eventually, to control every picture and fiction story produced in Hollywood. He stated that perhaps one day it would be possible to control every news article in the U.S. (II, 29)

In July of 1945 over 50 writers, all members of the SWG, were working on scripts to be produced in conjunction with the Office of War Information Overseas Film Program. Among the editorial board members were ten SWG members. Of these, three were identified as Communists. The rest were reported to be members of Communist fronts. (II, 30, 31)

It is through the SWG that the Communist ideology has been taught to the fellow-travelers, Communist sympathizers, and unsuspecting writers affiliated with the Guild. Through the Guild, Communists not only infiltrated propaganda into motion picture scripts, but also eliminated anti-Communist statements and scenes therefrom. (II, 29)

### Screen Actors Guild (SAG)

In 1947, 42 persons, in good standing as members of the SAG, were known by this Bureau to be members of the Communist Party and/or former members of the Communist Political Association. (II, 32)

In April, 1947 screen actors Ronald Reagan and his wife Jane Wyman advised that they had observed that SAG meetings reflected the presence of two cliques which followed the Communist Party line on all questions of policy. The respective heads of these cliques, Anne Revere and Karen Morley, did not appear to be particularly close, but the two cliques invariably joined forces in supporting a person for a Guild position. Of the nine members (and leaders) of these cliques named by the Reagans, six were identified by this Bureau as members or former members of the Communist Party or the Communist Political Association. (II, 31, 32)

Lloyd Gough, according to Reagan, was named Chairman of the clique within the Guild called the "Combined Actors Committee." That clique apparently met in advance of Guild meetings and agreed on policy to be followed at those meetings. Gough was identified by this Bureau as a member of the Communist Party in May, 1947. (II, 32)

The SAG held its annual election in September, 1947 and passed a resolution to the effect that no Communist, or person with Communist affiliation, could be an officer. However, both Larry Parks and Anne Revere were elected to the Executive



Board. These individuals are known to this Bureau as present or former members of the Communist Party or the Communist Political Association. (II, 56; 31)

In December, 1947 actress Ida Lupine advised that the SAG appeared to be waging a successful fight to keep "radical" actors from occupying executive positions. However, a few mysteriously seemed to remain in positions of prominence within the organization, enabling the "radical" group to create discord. She stated that Ronald Reagan was endeavoring to keep the "radical" members out of controlling positions.

Of the individuals mentioned by Lupine as being Communists or pro-Communists, the following have been identified as Communists by highly confidential and delicate sources, or reliable confidential informants: Howard DaSilva, Larry Parks, Karen Morley, Anne Revere, Herbert Biberman and Jane Moad. (II, 56, 57)

With reference to actor Sterling Hayden, Lupine stated that a close friend of his had recently expressed apprehension over Hayden's being subpoenaed before the House Committee. This friend, Harrick Thompson (who was identified by this Bureau as a Communist Party member in 1947), felt that Hayden might "break" and spill enough information "to hang us all," including "a lot of high Government officials." (II, 57)

Actor Ronald Reagan advised in 1947 that he had been made a member of a committee to "purge" the motion picture industry of Communist Party members. This committee resulted from the Thomas Committee hearings in Washington, D. C., and a subsequent meeting of motion picture producers in New York City. Reagan suggested that Congress declare that the Communist Party is not a legal Party but a foreign-inspired conspiracy, and that Congress should cite Communist controlled organizations as such so that membership therein could be construed as an indication of disloyalty. These declarations would serve as a basis for eliminating Communists from Hollywood posts. (II 57, 58)

In January, 1948 John Dales, Jr., Executive Secretary of the SAG, stated that during December, 1947 the SAG submitted to its members a lengthy ballot covering 21 resolutions. One resolution stated that no person should be eligible to an office or committee of the SAG "unless and until such person signs an affidavit that he is not a member of the Communist Party nor affiliated with such party." (II 58, 59)

At a SAG meeting the above resolution was opposed on the grounds that there was "no proof that the Communist Party was ready to overthrow or undermine," that Guild members did not know what was meant by "a Communist" or what the Communist Party was. Some sought to kill the resolution by ridicule, others by saying it would create a controversy which would weaken the SAG. (II 59)

The resolution was passed, 1307 to 157. Mr. Dales pointed out that the Communist clique usually mustered about 150 votes for its policies at SAG meetings. (II, 59)

Dales further advised that the Communists in the SAG strongly supported a resolution calling for an end to the mail ballot and the establishment of poll balloting in SAG elections. He expressed the opinion that the aim of those supporting this resolution was to hold frequent SAG meetings which their clique would attend regularly, remaining late and thereby passing resolutions which they would not otherwise put through. (II, 60, 61)

The leaders of the Communist element within the SAG according to Dales, continued to be Ann Revere and Lloydough. As individuals who supported these two regularly, he named Morris Carnovsky, Larry Parks and Roman Bohman. (II, 61)

Aster Robert Montgomery was reported in 1947 to have become very much concerned over Communist infiltration among young actors. He was alarmed that the anti-Communist forces contained but few of the younger actors. (II, 62)

Harvin LaRoy, an MGM producer, expressed a similar concern. He expressed the opinion that the Actors Laboratory was the place where many young actors and actresses were indoctrinated in Communism. He named the following as being important in the operation of the Laboratory: Mary Tarczi, Roman Bohan, Lloyd Bridges, J. Edward Brunsberg, Morris Carnovsky, Phil Brown and Rose Robert. The first five have been identified as Communists through a highly confidential and delicate source. (II, 63,63)

On January 15, 1948 the "Los Angeles Examiner" reported that SAG members had voted (1307 to 157) that officers, directors and committeemen must sign affidavits that they are not Communists. (II, 76)

#### Screen Cartoonists' Guild (SCG)

The SCG was organized in Hollywood in the Fall of 1939 as an independent union having jurisdiction over cartoonists, sketch artists and animators in the motion picture industry. In 1941 it obtained an AFL charter. (II, 33)

A former Communist Party member named seven persons as being among those chiefly responsible for the founding of the SCG. Of these, three are known by this Bureau to have been Communist Party members or to have been otherwise closely connected with the Party. (II, 33,34)

In 1941 the SCG called a 40-day strike at the Walt Disney Studios. According to a former Communist Party member, the entire strength of the Communist machine in the Los Angeles and Hollywood areas was thrown into the strike. The SCG was recognized as the sole bargaining agency for the cartoonists, and the Communists in this Guild considered this a major victory. (II, 33)

The same source stated that during the period of the Stalin-Hitler Pact, the SCG strongly opposed aid to Britain, and U. S. entry into the war. After the invasion of Russia, the SCG called for U. S. entry into the war and the opening of a "Second Front." (II, 34)

During 1943-45, according to the same source, the leading functionary of the SCG was Mortimer W. Pomerance. As Business Representative, he used his influence to direct and control union activities which would bring the union into the Communist orbit. In April, 1944, Pomerance told a Communist Party official that the SCG had no objection to the holding of Communist Party meetings in the SCG Hall. (II, 34)

This source further advised that the SCG was a member of the Conference of Studio Unions and was one of the studio guilds which sponsored the Hollywood Writers Mobilization. The last-named organization was cited by the Attorney General as being within the purview of Executive Order 9835, and was classified by him as "Communist."

In January, 1945 it was determined that Elizabeth Leach, an official of the Communist Political Association in Los Angeles County, had in her possession a report on the SCG. It stated, in part, that the SCG "has done a great deal toward developing understanding of the possibilities of the cartoon film as a propagandist educational medium." (II, 34)

In June, 1947 the SCG held an election of officers. Among these were the following:

Robert Carlson - Treasurer

Carlson is reported to have received Communist literature and to have spoken openly in favor of Communism in 1946. (II, 35)

Maurice Howard - Business Agent

A most reliable source identified both Howard and his wife as Communist Party members in 1945. (II 35, 36)

Milton S. Tyre - Legal Advisor

In June, 1947 a very reliable source advised that Tyre was a member of the Communist Party, and had been such for two years. (II, 36)

Cecil Beard - Member of the Board of Trustees

In 1947 Beard was a member of the Communist Party. (II, 36)

Thomas Byrnes - Member of the Board of Trustees

Byrnes is reported to have married a woman who was a member of the Communist Party. Source was unable to give her name. (II, 36)

William ("Bill") Higgins - Member of the Board of Trustees

Higgins reported to have given a very pro-Communist and pro-Russian speech while in the U. S. Army, and to have had Communist Party literature in his possession. (II, 36)

Arthur Babbitt, former President of the SCG, who has exercised a great deal of influence over the Guild, is reported to have been discharged by the Walt Disney Studios in June, 1941 for endeavoring to influence other employees to become interested in Communism and also for the distribution of Communist literature. (II 36,37)

Walt Disney, while discussing the SCG in 1947, pointed out that this union was not affiliated with the Motion Picture Producers Association, but is linked with the Society of Independent Motion Picture Producers, headed by Donald Nelson. As a consequence, the Cartoonists Guild was not asked to form a committee to meet with the producers in an attempt to combat Communism, as were the other talent guilds. (II, 63)

Disney stated that the Disney Studios employed the largest percentage of Guild members (about 250), so that as the Disney employees voted, so did the entire membership of about 500.

He expressed the opinion that the Communist problem in the SCG came to a head when the Technicolor Studios were on strike in the 1947 struggle between the CSU and the IATSE. At that time Disney laid off 400 workers; included were all who were suspected of being Communists. (II, 63)

In 1947, Mr. Disney stated, the SCG's Business Agent was Maurice Howard. (Howard has been identified as a Communist through a highly confidential and delicate source.) Disney pointed out that some SCG members were endeavoring to get rid of Howard by refusing to pay their assessments until Howard was removed from his post. (II, 63, 64)

Mr. Bonar Dyer, Director of Labor Relations for Disney Studios, stated that SCG members were becoming alarmed over possible Communist infiltration and had begun to take a more active interest in the matter. Their failure to attend meetings in the past had been a source of weakness in combating infiltration, he said. (II, 64)

Dyer stated that at one time, while in the SCG building negotiating a labor matter, he heard a woman speaking to a group in an apparent effort to sell subscriptions to the "Daily People's World," a West Coast Communist newspaper. The woman alleged that that publication "is the only local newspaper with a direct wire to Moscow." He cited this as an example of how the SCG building has been used by Communists. (II, 64).

In December, 1947, according to a Los Angeles informant, he received a telephone call that a SCG meeting was to be held protesting the producers' action against the "unfriendly witnesses" at the hearing before the House Committee on Un-American Activities. He received no other notice of the meeting and discovered that the shop stewards had likewise not been notified. He and the stewards attended the meeting and defeated a resolution voicing the above-mentioned protest. (II, 76,77)

With reference to Maurice Howard, (former) Business Agent of the SCG, the same source reported that many Guild members wished to oust him.

In June, 1948, SCG members employed by Walt Disney led a movement which resulted in the defeat of Howard and the election of Raymond T. Macomber as Business Agent. The informant stated that this put an end to the Communist domination of the SCG. He added that the Guild had voted to sign non-Communist affidavits and he was of the opinion that Howard's career in Hollywood was finished. (II, 77)

#### Screen Office Employees Guild (SOEG)

The SOEG was originally affiliated with the Brotherhood of Painters, Decorators and Paperhangers, AFL Local 1391. In 1945, when the Conference of Studio Unions called a strike, only about half of the SOEG membership participated. Later, the SOEG voted in an NLRB election to affiliate with the AFL's "Office Employees Industrial Union," and the SOEG went out of existence. (II, 37)

In July, 1947 a leader of the Motion Picture Alliance advised that at one time the SOEG was strongly dominated by the Communist Party. He added that as of 1947 there was no indication that the "Office Employees Industrial Union" was under Communist control. (II, 37-39)

#### Screen Directors Guild, Inc. (SDG)

In 1947 the SDG had 18 officers, none of whom was identified by this Bureau as a Communist. It was determined through a highly confidential source that nine screen directors (as of 1947) were, or had been members of the Communist Party. These nine were SDG members. In addition three other directors, not members of the SDG, were identified as members of the Communist Party or the Communist Political Association. (II, 39)

In 1947 the SDG formally protested to the Speaker of the House denying the validity of the testimony of Sam Wood, screen director, regarding Communist activities in the SDG. Wood had testified before the House Committee. (II, 65)

In December, 1947 director Cecil B. DeMille became prominent in an effort to control the SDG by "pecking" people friendly to "the American system." He and a group of directors pecked a SDG meeting December 5, 1947 and succeeded in passing a resolution which provided that no person would be eligible for any SDG office or committee unless and until such person signs an affidavit that he is not a member of the Communist Party, nor affiliated with such a party or sympathetic to its aims." (II, 65,66)

The assistant directors in Hollywood have an organization known as the "Screen Directors Guild, Junior Branch." Cecil B. DeMille stated in January, 1948 that this group was led by Robert Aldrich, President, and George Tobin, Vice President. He added: "I do not know whether these two men are Communists or not, or Communist supporters or not. I do know they are supported by the Communist group in the Junior Branch, and the other group - the American group - of the Junior Branch has come to me and talked to me about the necessity of getting these two men out of the control of their Guild as they were trouble makers and had attempted to turn the Guild over to Herbert Sorrell..." (Sorrell has been identified by this Bureau as having filled out a 1938 Communist Party registration blank. II, 13) (II, 67)

On January 13, 1948 the SDG held a meeting concerning the separation of the Junior Branch from the Senior Branch. DeMille opposed the giving of a vote of confidence to the above named Junior Branch officers. DeMille was defeated and he advised: "The result was a motion carried giving virtually a clean bill of health to the two men in the Assistants branch (Junior Branch), which is supported by the Communist element." (II, 67,68,69)

According to DeMille, he and his associates became determined either to split the assistant directors from the directors group, or to remove what they believe to be the Communist element among the assistant directors. He has been told that the above-cited Robert Aldrich "writes (director) William Wyler's stuff and the two work together as a team. That is why Wyler (at the January 13, 1948 meeting) insisted on a vote of confidence in Aldrich." DeMille stated at that meeting, "I favor keeping the junior members in the Guild because I feel we can keep them from straying into fields in which they should not go." Aldrich immediately challenged this statement from the floor, saying that DeMille was indulging in innuendo. DeMille received the impression that Aldrich seemed to be fronting for pressure groups, and was a definite influence in carrying out what seemed to be the party line in the political maneuvering within the Guild. (II, 69,70)

Cecil B. DeMille advised that he and nine other directors (members of SDG) had arranged a confidential meeting on March 12, 1948 to decide upon a slate of officers which they would seek to elect at the next SDG election. They planned to gain support, in person or by proxy, for this slate. (II, 77,78)

At a Guild meeting March 23, the Guild resolved to require its officers and directors to sign a pledge including a statement that they were not, and had not been, members of the Communist Party, and were not in sympathy with the aims of the Party. (II, 78)

In July, 1948 DeMille advised that the Guild had elected non-Communist officers and that, following the election, SDG meetings had dealt solely with Guild business

matters. He expressed the opinion that the Communists and their friends in the SDG had gone underground. He also stated that some of the younger directors were adopting a positive anti-Communist stand. He believed that eventually younger men, opposed to the Communists, could be trained to take over direction of the Guild. (II, 78)

#### Musicians Mutual Protective Association (MMPA)

In 1947 the MMPA, (Local #47 of the American Federation of Musicians - AFL) listed 13,000 members in good standing. This union reportedly included all professional white musicians in the Los Angeles area. The only 1947 officer identified by a reliable source as a Communist Party member (holding Communist Party Book #36200 in 1943), was Don E. Wight, a member of the Trial Board and Delegate to the Pasadena Central Labor Council. (II, 40)

From 1937 to 1939, California State Senator Jack B. Tenney was President of the MMPA. His investigation of Communism within the union resulted in a number of expulsions.

In 1939 Tenney was defeated for re-election as president. Since that time Communist activities within the union are reported to have resulted in its withdrawal from affiliation with Los Angeles Central Labor Council and the State Federation of Labor. (II, 40)

J. K. ("Spike") Wallace succeeded Tenney as president of the MMPA, allegedly with the support of Communists. According to a 1947 officer of the union, Wallace cooperated closely with the Communists during the period, 1939-1947. The Communists' demands became exorbitant, however, and in 1947 Wallace indicated that he was "through" with them. (II, 40)

Forty-one members of the MMPA, in good standing as of 1947, were identified by this Bureau as members of the Communist Political Association (as of January 16, 1945) or the Communist Party (as of May 17, 1947). (II 40, 41)

#### Council of Hollywood Guilds and Unions (CHGU)

The CHGU was formed in June, 1944 to combat the anti-Communist "Motion Picture Alliance for the Preservation of American Ideals." Prior to the formation of the CHGU, numerous private meetings of known Communists were held in the Los Angeles area to study ways or means of smearing the Motion Picture Alliance. (II, 41, 42)

One of the tactics suggested by Dalton Trumbo, Communist screen writer, was to stress the inability of the Motion Picture Alliance to name a single picture containing Communist propaganda. Trumbo believed that this was a very vital point, as he felt that the Alliance could not criticize a specific picture without attacking the producing organization, thus providing the critics of the Alliance with new allies. (II, 43)

Of the eight CHGU officers listed in 1945, two were known by this Bureau to be Communists. (II, 45)

In January, 1947 it was ascertained through a reliable source that the CHGU consisted of twelve unions. This source related that the CHGU had lost three affiliates,

mainly as a result of difficulties over the 1947 film strike. (II, 44, 45)

An official in the AFL labor movement in the Los Angeles area advised that as of 1947 the CHSU was dormant, but still had to be regarded as a force in the "radical labor wing." (II, 45)

II. COMMUNIST INFILTRATION OF LABOR GROUPS  
(July 16, 1949 to April 15, 1950)

Screen Writers Guild

The September 22, 1949 issue of the "Daily Peoples World" contained an article concerning the Screen Writers Guild, indicating that the Guild had joined in an alleged "witch hunt" against Communism with the result that any criticism of the Board or any demands of the Guild for action were branded as Communist propaganda. This article indicated that at a public relations conference held in Chicago, the representatives of the Guild had been afraid to stand up against a demand by Y. Frank Freeman for an industry-wide loyalty check. The article concluded by urging a determined fight by Guild members against the Board's policies.

On October 27, 1949, Los Angeles reported that according to [redacted] a screen writer in Hollywood, the Guild was then in the process of selecting officers for the coming year with the anti-Communists without a strong personality to function as an officer. This source indicated that the anti-Communists at that time controlled 155 proxies, while in 1948 this faction had controlled 280 proxies. The anti-Communist group reportedly had approached 14 different individuals, asking them to serve as President, and all had declined.

The October 3, 1949 issue of "Variety" listed the 13 individuals nominated for the Executive Board of the Screen Writers Guild, and an examination of this list reflected that four of such nominees had been identified as Communists. It is interesting to note that Albert Maltz, one of the "Hollywood Ten," was circulating petitions to place his name on the ballot as a candidate for the Executive Board.

[redacted] stated that the principal person actively attempting to rally the anti-Communists was Alan Rivkin, who had personally financed the mailing of literature, etc., in soliciting proxies.

[redacted] on November 26, 1949 reported that following the defeat of the supporters of the "Hollywood Ten" in the January, 1949 election of officers, the Screen Writers Guild had directed a notice to the Authors' League of America, with which the Guild is affiliated, advising that unless the officers of the Authors' League signed non-Communist affidavits as required by the Taft-Hartley Act, the local Guild intended to withdraw affiliation with the Authors' League.

CHScatterday:edd



[redacted] reported that when the Screen Writers Guild elections were held on November 14, 1949, several supporters of the "Hollywood Ten" were elected, although Maltz was defeated. In addition, Michael Blankfort, whom the source stated regularly supported the Communist line in Guild affairs, was also defeated for a vice presidential position, although Harold Buchman who has been identified in the past as a Communist Party member was elected.

This source reported that the Guild was in poor financial circumstances with its contracts expiring in May, 1949. In trying to negotiate new contracts, difficulties had arisen in view of the Guild's affiliation with the Authors' League, of which five members had refused to sign the non-Communist affidavits required by the Taft-Hartley Act, thereby denying the Screen Writers Guild the right to appeal to the National Labor Relations Board in connection with its negotiations. [redacted]

Los Angeles informant [redacted] on February 20, 1950 reported that the National Labor Relations Board had ruled that the 36 Council members of the Authors' League of America must sign non-Communist affidavits, as well as all officers of the Authors' League. The League, according to this informant, had protested to the National Labor Relations Board, but had advised its affiliates, which includes the Screen Writers Guild, that the officers would sign the required affidavits by April 11 regardless of the ruling by the National Labor Relations Board. This informant reported that all of the Screen Writers Guild officers have signed such affidavits. [redacted]

### Screen Cartoonists Guild

On July 8, 1949, Los Angeles informant [redacted] reported that Bill Littlejohn had agreed to be a candidate for Business Agent of the Screen Cartoonists Guild at the personal urging of Herbert Sorrell, leader of the pro-Communist faction within the International Alliance of Theatrical and Stage Employees. The informant reported that Littlejohn was elected by a vote of 250 to 150 and that of this latter figure 147 votes were cast by employees of Disney Studios. This informant also advised that the employees of Disney Studios were considering withdrawing from the Screen Cartoonists Guild and forming a local of their own. Los Angeles confidential source [redacted]

[redacted] Disney Studios, reported that he feels that the Screen Cartoonists Guild has been recaptured by the Leftists and that in all probability Maurice Howard, who has been identified as a member of the Communist Party, would again be the Business Agent for the Guild.

In August, September and October, 1949, [redacted] reported that the July, 1949 issue of "The Animator," publication of the Guild, which was the first issue following the election of Littlejohn, contained an article dealing with "This period of Witch Hunts and Loyalty Tests." This source also reported that the constitution of the Guild had been changed, providing for a general meeting of the membership once each month instead of once each three months, and in addition quorum requirements were reduced, making 25 a quorum. This source stated that these two maneuvers were typically Communistic in that most of the members did not like to go to meetings and thus, by increasing the number of meetings and reducing the number of persons necessary to form a quorum, a relatively small group who attended each meeting could control the Guild.

### Screen Publicists Guild

On December 9, 1949, Los Angeles informant [redacted] reported that Communist Party members, by means of infiltration, were still in control of the Screen Publicists Guild, but that efforts were being exerted by members of the Guild to oust individuals adhering to the Communist line. This informant advised that as of that time, the "Right Wing" forces within the Guild were agitating for affiliation with the International Alliance of Theatrical and Stage Employees, while the "Left Wing" forces were supporting a program to remain independent of any national union affiliation. [redacted]

### Screen Analyst Guild

On January 5, 1950, Los Angeles source of information [redacted] MCO Studios, advised that the Screen Analyst Guild had been successful in "weeding out" most of its members who had been sympathetic to Communism from Executive Board positions within this Guild. This source advised that this had been accomplished by not rehiring individuals who were undesirable following the 1945 studio strike. This source reported that Kay Leonard was at that time President of the Guild and, according to the informant, believed to be anti-Communist but quite "liberal" in her views. Leonard, according to this informant, has been employed principally by Columbia Pictures Corporation and has associated with individuals who have the reputation of being "very left" or sympathetic to Communism.

### Motion Picture Industry Council

The Motion Picture Industry Council, which is under the leadership of Cecil B. DeMille, functions as a public relations organization for the motion picture industry and is comprised of management and labor, as well as productive and acting talent. On June 15, 1949, Los Angeles informant [redacted] reported that during that week the question had arisen as to the Council's attitude toward individuals cited in the report of the Tenney Committee (California Committee on Un-American Activities) and that Mr. DeMille had taken a positive stand that the Council should not set itself up as being critical of Tenney's findings.

### Motion Picture Operators, Local 306, AFL

The December 30, 1949 issue of the "Daily Worker" reported that the "United Ticket" of this union had scored a sweeping victory over a Red-baiting opposition. According to this article, the principal issue of the opposition slate had been the demand for the dismissal of Harry Sacher as attorney for the union because of his acting as attorney for the eleven Communist leaders.

### Screen Office Professional Employees Guild, Local 109

In March, 1949, the above local became the bargaining agent for 2,300 screen office and professional workers, including professional and office workers in New York City employed by Paramount, Loews, MGM, Columbia, Twentieth Century-Fox, MCO, Republic, National Screen Service, Warner Brothers, and Universal Pictures. New York informant [redacted] advised that the Communist Party had been assisting this local by providing demonstrations on behalf of the union and by organizing delegations to call on theater managers in behalf of the union.

**II. COMMUNIST INFILTRATION OF LABOR GROUPS**  
**(June 24, 1950, to December 31, 1950)**

**Actors Equity**

This union represents practically all actors on the legitimate stage and according to an article appearing in the December 12, 1949, issue of the Daily Worker, this union had a membership of 5,000.

[redacted] of New York City, a former member of the Council of Actors Equity, on September 8, 1949, reported that the leaders of the Communist faction of this union were Sam Jaffe and Phil Loeb. [redacted] has advised that both of these individuals were known to him as "concealed Communists."

[redacted] active in the anti-Communist faction of this union, reported on March 3, 1950, that after fifteen years the "conservatives" had gained control of the nominating committee of the union and planned to remove Communists from the Council.

The September 13, 1950, issue of the Daily Worker reported that the Council of Actors Equity on the preceding day had mapped plans to combat political blacklistings of entertainers. The article stated that this action was taken as a result of the dismissal of Jean Muir from the television show "The Aldrich Family."

[redacted] Guild of Variety Artists, advised on October 18, 1950, that on the preceding day at a meeting of Television Authority the question of the Jean Muir incident had arisen. This meeting was under the chairmanship of Robert Spire, a member of the Chorus Equity of Actors Equity. Informant advised that during this meeting Spire spoke against the Crusade for Freedom and the Anti-Communist Crusade. [redacted]

**American Guild of Variety Artists**

The December 16, 1949, edition of the Daily Worker reported that this union covers night club and vaudeville artists and at that time had a membership of 1,465. [redacted]

36

[redacted] identified above, who is a member of this organization, advised on October 18, 1939, that this union is not dominated by Communists although he suspected Jonas T. Silverstone, the attorney for the organization, of being either a Communist or Communist sympathizer. Silverstone, according to an anonymous source, reported in December, 1949 that Silverstone was a member of the National Lawyers Guild. In 1939 or 1940, according to the informant, Hoyt Haddock was made Executive Secretary of this organization although he had no previous connections whatever in the entertainment field but had been active in the National Maritime Union and the American Communications Association. Haddock was suspected because of his connections with Harry Bridges and was ousted in 1940 or 1941. A report of the House Committee on Un-American Activities set forth testimony in 1939 of a Communist Party member from 1921 to 1928 who stated that he knew Haddock as a member of the Communist Party. [redacted]

Association of Documentary and Television  
Film Companies

[redacted] of New York City, of known reliability, on July 27, 1939, made available a form letter sent out by a number of the members of the above organization asking other members to join them in signing the World Peace Appeal. [redacted] of New York on August 3, 1939, reported that he had received a copy of this letter and believed it to be in support of the Communist Party line. He reported that this organization was located at 1600 Broadway and had a membership of something over 100. He stated that he had thought for some time that the association was dominated by the Communists.

[redacted] of New York City reported on August 29, 1939, that there were a number of individuals connected with this association whom he believed to be members of the Communist Party. In this regard he stated that Max Glenn, a member of the Association, had admitted he was a member of the Communist Party. This informant also referred to the above-mentioned letter which he felt to be further evidence of Communist Party sympathies on the part of a number of members of the Association. [redacted]

### Authors League of America

The May 25, 1949, issue of "The Compass" reflected an article to the effect that the Authors League of America had issued a statement declaring that the refusal of the Supreme Court to review the case of the "Hollywood 10" had perpetuated a situation in which there exists in the United States "a form of censorship dangerous to the rights and economic subsistence of all authors." Military Intelligence advised in May, 1949 that it is made up of a number of subsidiaries such as the Authors Guild, Radio Writers Guild and the Screen Writers Guild, each of which is a member of the National Council of the Authors League.

[redacted] advised that during the early days of the League he had never noticed any Communist activity and that the officers in control thereof were strongly anti-Communist, being such individuals as Rex Beach and Rupert Hughes. He stated, however, that in recent years he had noticed it has had people connected with it who apparently are sympathetic toward Communism, stating he specifically had in mind individuals who had supported the "Hollywood 10."

### Motion Picture Industry Council

This group was set up after the House Committee on Un-American Activities hearings in 1947 and according to Los Angeles Informants [redacted] and [redacted] had as its principal purpose to create better public relations for the motion picture industry. Both informants advised that it is entirely free of any Communist taint and that it has been used as a pressure group against Communism.

[redacted] of Los Angeles characterizes the purpose behind the group as a very good one although entirely self-serving for the motion picture industry inasmuch as it acts as a "muzzle" to keep any scandal and other sensational matters from reaching the public. In this connection she stated that if the organization had been in existence prior to the House Committee hearings that the "friendly witnesses" might never have been permitted to speak for the motion picture industry.

Los Angeles Informant [redacted] in November and December, 1930 advised that the Council during the summer of 1930 had proposed the establishment of an industry-wide loyalty oath and that during October several such oaths were drawn up and submitted to the Council but no agreement could be reached and some of the Council's affiliates, namely the Screen Producers Guild and the Screen Writers Guild, had opposed the loyalty oath program.

As a result of this dispute, several factions arose within the Council threatening to destroy it.

The informant advised that the loyalty oath proposal had been referred back to member organizations for study and recommendations and that as a practical matter the subject of loyalty oaths for the industry is currently being dropped. The informant advised that Edward Cheyfitz, assistant to Eric Johnston, was consulted for advice in this matter. Prior thereto it had been suggested by members of the Screen Actors Guild that instead of establishing a loyalty oath, the Council establish a hearing board which proposal of the Screen Actors Guild had received favorable reaction from a number of Council representatives. However, Cheyfitz advised that the establishment of such a board would tend to establish a "white wash" and might serve to unite opposition to the loyalty oath program and ultimately assist the Communists in the industry. Cheyfitz expressed the feeling that action should be taken by individual producers to deny employment to Communist suspects.

According to this informant, M-G-M had adopted Cheyfitz' suggestion with regard to Betsy Blair, an actress who has been active in the Hollywood Council of the Arts, Sciences and Professions.

According to the informant, M-G-M had cast Blair in an important role in a new production but prior to the commencement thereof she had appeared as a speaker at a meeting sponsored by the Hollywood Council of the Arts, Sciences and Professions. Following this appearance, M-G-M authorities contemplated canceling her contract but reportedly

consulted Cheyfitz who suggested that M-G-M officials confront Blair concerning her association with Communist front groups and request her to explain this activity. This was done and Blair advised that she had been badly misled by Communist front organizations and people with whom she was associated. She stated, according to the informant, that she would no longer have any contact with Communist front groups or individuals of pro-Communist sympathies and made an affidavit to this effect. Prior to her interview she had been removed from her role in the picture, but after the execution of the affidavit, was restored to the role. The informant advised that this matter was handled by Dore Schary of M-G-M and no publicity is to be given the matter unless her employment and Communist front activities are brought to the attention of the public, in which event the studio plans to use the affidavit and Blair's explanation of her activities. The source reported that Gene Kelly, husband of Blair, has been greatly upset concerning her affiliation with front groups and has consulted Cheyfitz regarding action he should undertake to rehabilitate her. The informant expressed an opinion that Kelly considered divorcing his wife because of her Communist front activities but a reconciliation has been effected.

The informant expressed the opinion that the adoption of an industry-wide loyalty oath is currently impossible because of the opposition of the Screen Writers Guild and the Screen Directors Guild.

Los Angeles Informant [redacted] advised that at a meeting of the Council on November 21, 1950, considerable support had prevailed for the proposal by the Screen Actors Guild for the establishment of a hearing board but that the proposal was opposed by the Screen Producers Guild and the Screen Directors Guild because they felt that there were certain valuable talent properties who could not satisfactorily explain their activities in Communist front groups or their Communist activities before such a board and would therefore, be exposed to the public in a manner such as to impair their value as actors and actresses. [redacted]

The Council, on November 13, 1950, took full-page ads in the "Hollywood Reporter" and "Daily Variety" which



advertisement stated that the Council repudiated the Hollywood Council of the Arts, Sciences and Professions and denied that this organization in any way represented Hollywood. This advertisement was occasioned by a meeting of the Hollywood Council of the Arts, Sciences and Professions to protest the publication "Red Channels" which exposed the Communist characters of numerous individuals in the entertainment field. Thereafter, on November 20, 1950, the Hollywood Council of the Arts, Sciences and Professions took a full-page ad in "Daily Variety" opposing "Red Channels" as operating a blacklist and also opposed any loyalty oaths for the motion picture industry. [REDACTED]

#### Screen Actors Guild

[REDACTED] of Los Angeles on August 25, 1950, advised that this organization is not controlled in any respect by the Communists or Communist Party fronts and that the leaders of the Guild are George Murphy, actor, and Ronald Reagan, both of whom are definitely anti-Communist. [REDACTED]

Los Angeles Informant [REDACTED] reported that the election of officers of the Guild took place on November 12, 1950, and that the officers who were elected are all actively opposed to Communism. [REDACTED]

#### Screen Directors Guild

This organization has recently amended its charter to change its name to Screen Directors Guild of America. Mr. Vernon Keays of the Guild stated that it is a separate and independent organization from the Screen Directors Guild of New York City and that it has no affiliation with any large labor organization. He stated that although the organization includes in its membership a few individuals he described as "leftists" that its current officers and Board of Directors are free from any taint of Communism and the Communist element has had no control in Guild affairs in recent years. Recently, the Board of the Guild voted to incorporate a non-Communist oath or affidavit in all new applications for membership and voted to submit to the membership by a mail vote the proposition of incorporating such an affidavit into the Guild's bylaws. [REDACTED]

Los Angeles Informant [redacted] advised in October, 1950 that a dispute had arisen within the Guild over the adoption of a loyalty oath for its members. The principal opponent of such an oath was Joseph Mankiewicz, President of the Guild, who was in Europe at the time the loyalty oath provision was adopted by the Board of Directors. As a result of the submission of the proposal to a mail vote of the members, the informant advised that 618 ballots had been mailed to members in good standing; that 547 had voted in favor of the measure; 14 voted in opposition; and 57 failed to respond. Following Mankiewicz' return to the United States, he issued a statement criticizing the action of the Board of Directors and on September 5, 1950, at a meeting of the Board of Directors the matter was explained to Mr. Mankiewicz and the change in bylaws was again approved. Mankiewicz opposed this amendment as creating a "blacklist" and expressed disapproval of the entire action. Subsequently, a faction within the Guild associated with Mankiewicz in his protests and as a result thereof C. B. DeMille and Albert S. Rogell began a recall of Mankiewicz as President. During the controversy, Mankiewicz, who had executed a non-Communist affidavit in accordance with the Taft-Hartley Act, executed the Guild loyalty oath, explaining that he desired to remain a member of the Guild in good standing so that he could carry on his fight within the Guild against the oath. At a general membership meeting of the Guild on October 22, 1950, Mankiewicz explained his position and was given a unanimous vote of confidence by the membership, which membership further called for the ouster of the Guild Directors who had begun the move to oust Mankiewicz. When these events took place the informant advised that the Board of Directors immediately resigned and the membership adopted a resolution that all ballots obtained to oust Mankiewicz be destroyed.

Los Angeles Informant [redacted] in November, 1950 advised that the controversy over the loyalty oath within the Screen Directors Guild was having a detrimental effect on the other individuals affiliated with crafts and guilds in Hollywood to invoke anti-Communist oaths in their respective guilds. He further stated that the defeat of the loyalty oath in the Screen Directors Guild has strengthened the position of the pro-Communist forces in other guilds who have been opposing the adoption of loyalty oaths. [redacted]

Los Angeles Informant [redacted] has advised that the Screen Directors Guild is not completely controlled by directors who oppose a loyalty oath and he believes that included in this group are a number of Communist Party sympathizers. [redacted]

Society of Independent Motion Picture Producers

[redacted] of Los Angeles advised that the Communists have no foothold in this organization and that when the Screen Directors Guild had voted to require a non-Communist affidavit of its members, the Society of Independent Motion Picture Producers over the signature of its head, Gunther Lessing, sent a telegram of congratulations to the Guild on its affidavit and its stand on the Communist question. [redacted]

Screen Producers Guild

According to [redacted] identified above, this is a recently formed organization of producers on the payroll of various studios as salaried men only without the power to "hire and fire." Its present head is William Perlberg, a producer at Twentieth Century-Fox Studios. The informant advised there is no indication whatever of Communist inroads into this organization. [redacted]

Los Angeles Informant [redacted] on October 6, 1950, advised that the members of the Board of Directors of this Guild had voluntarily filed non-Communist affidavits with the organization. The Guild also has adopted a resolution pledging full support and cooperation to the Government in the Korean emergency and continued support of the national effort. [redacted]

Screen Writers Guild

In August, 1950 Los Angeles Informant [redacted] advised that this Guild, which is probably the most important single guild in the industry, was free of actual Communist control at that time. He cited as an example that a short

time previously a letter had been received by the Guild from Fiba Willner requesting that the wife of John Howard Lawson be allowed to appear before the Executive Council of the Guild to request its assistance in obtaining clemency for the "Hollywood 10" but the Executive Council of the Guild had turned the request down. At that time the informant advised that while the Communist faction within the Guild is numerically weak and in no position to dominate policy it does by clever parliamentary maneuvers, often block or delay action which the anti-Communist majority desires.

[REDACTED]

Los Angeles Informant [REDACTED] on December 7, 1950, advised that the annual elections of the Screen Writers Guild had been held on November 15, 1950, at which time Karl Tunberg had been elected President. This source advised that Tunberg is strongly opposed to Communism and that other officers who were elected are also opposed to Communism. The informant advised that at the November 15, 1950, meeting Paul Jarrico had proposed a resolution requesting writers to write letters to the Department of Justice recommending paroles for the "Hollywood 10" but that this resolution had been defeated. Jarrico has been identified as a member of the Communist Party.

[REDACTED]

II. COMMUNIST INFILTRATION OF LABOR GROUPS  
(January 1, 1951, to June 15, 1951)

Conference of Studio Unions

The March 26, 1951, issue of "Hollywood Reporter" contained an article reflecting that Herbert K. Sorrell of the Conference of Studio Unions had been convicted by the Trial Board of the Brotherhood of Painters, Paper Hangers and Decorators of America of "willfully and knowingly associating himself with organizations and groups which subscribe to the doctrines of the Communist Party." His sentence was banishment from holding any office in the Brotherhood or its locals for five years.

Los Angeles Informant [redacted] advised that Sorrell may endeavor to take individuals connected with Studio Painters Local Number 644, with which Sorrell presently has a contract, into a new independent union, away from any AP of L affiliation. This source also stated it had been rumored in Hollywood for some time that Sorrell might effect an association of his labor group with the Longshoremen's Labor Union under the leadership of Harry Bridges.

This source advised that Sorrell, as of April 1951, had the support of the Communist factions within Hollywood motion picture studio labor. He advised that Communist support had fallen away from Sorrell after his unsuccessful strike but, inasmuch as no other labor leader has appeared in Hollywood whom the Party could support, it had again aligned its support behind Sorrell in the hope that he may be able to again develop influence and strength in the industry. [redacted]

Screen Actors Guild

Confidential Source [redacted] in March 1951, advised that the Screen Actors Guild had received a letter from Gale Sondergaard enlisting the support of the organization in her behalf in connection with the subpoena issued for her appearance before the House Committee on Un-American Activities. The source advised that the Executive Board of the Guild rejected her appeal, stating that as a labor organization, the Guild would endeavor to defend members

against blacklisting or loss of employment from activities in which they had engaged which came within the purview of the union. However, with regard to the activities of individual members of the Guild in organizations which had been determined to be un-American and activities which were clearly outside the scope of union activity, the Guild could not support the position taken by any one of its members who might be accused of engaging in any of these activities. The source advised that this action by the Executive Board was a direct rebuke to the Communist faction of the Guild. [REDACTED]

#### Screen Writers Guild

Confidential Source [REDACTED] advised that the Screen Writers Guild, on April 4, 1951, issued a formal statement in vigorous opposition to the blacklisting of any of its members "for any reason whatsoever." This statement reflected that the policy of the Guild in regard to the actions of writers before the Un-American Committee is that these are the actions of individuals, and therefore beyond the professional purview of the Guild. The statement did, however, reiterate that the Guild was opposed to the blacklisting of members for any reason whatever.

The source advised that this statement was the result of the appeal made by Sondergaard to the Screen Actors Guild. [REDACTED]

**II. COMMUNIST INFILTRATION OF LABOR GROUPS  
(June 15, 1951 to April 15, 1952)**

**Screen Writers Guild (SWG)**

In testimony given before the House Committee on Un-American Activities in Los Angeles, California, on September 25, 1951, Carl Tunberg, who was at that time President of the SWG, stated that he was not and had never been a member of the Communist Party and had asked to be heard by the Subcommittee because the SWG was worried about the reputation of its membership. According to Tunberg, the SWG had 1200 members at that time and the number of Communist members was extremely small. He admitted that the SWG had a "Communist problem" but assured the Subcommittee that the Guild had done a good job ridding its ranks of left-wing and Communist influence.

Tunberg testified that the principal strategies used by the Communist Party to control Guild meetings were the adoption of the technique of proxies, the strategic placing of members in the audience, and their expert use of parliamentary procedure. Members of the Guild who were identified as Communists by Tunberg included John Howard Lawson, Lester Cole, Albert Maltz, Dalton Trumbo, Eddie Huebsch, and Mike Wilson.

During his testimony Tunberg singled out the Radio Writers Guild as the source of two recent Red-inspired efforts to embarrass his organization.

He stated that by refusing to sign non-Communist affidavits under the Taft-Hartley Act twelve delegates of the Radio Writers Guild of the Authors League of America (parent organization of both unions) had temporarily rendered the SWG ineligible under the law to hold an industry-wide election, in connection with its effort to get 100% "guild shop" under which any screen writer would have to join the union.

The second incident of interference, according to Tunberg, occurred when the Radio Writers "attacked us" on the jurisdiction over writers of films for television.

(Los Angeles Times, 9-26-51  
New York Times, 9-26-51;  
[REDACTED])

WCT:jdt  
[REDACTED]

During the course of testimony also given before a Subcommittee of the House Committee on Un-American Activities, Leo Townsend on September 18, 1951, admitted that he was a member of the Communist Party from 1943 to 1949. He testified that the Communists succeeded in recruiting about fifty members of the Screen Actors Guild into the Communist Party. In connection with the Screen Writers Guild, he stated that the desire of the Communists to control the Guild was tied into their efforts to control the contents of the films. He was skeptical, however, as to whether they succeeded in implanting Communist propaganda in films stating that producers and studio heads were alert to the danger of allowing such propaganda to seep into pictures. Los Angeles Times, 9-19-51;

In December, 1951, [redacted] "Alert" publications, 127 South Broadway, Los Angeles, California, advised that the Screen Writers Guild, which at that time had a total membership of approximately 750, had recently held its annual election of officers and members of its Executive Board. The results of this election were gone over with [redacted] a free-lance screen writer, and [redacted] also a screen writer, both of whom advised that no individual is currently holding office in the Guild whom they could identify from personal knowledge as having been affiliated with the Communist Party as a member thereof. Some idea of the Communist voting strength within the SWG was indicated by the results of the above elections with regard to the write-in candidates for the Executive Board of screen writers Michael Wilson and Lester Cole, both of whom had been named in sworn testimony before the HCUA as having been members of the Communist Party in Hollywood. As a result of this balloting, Wilson received a total of thirty-three votes for one of the vacancies on the Executive Board while Lester Cole received a total of thirty-five votes for a similar position. Both [redacted] and [redacted] who are rather close observers of Communist tactics within the SWG believe that this would indicate just about the Communist strength in the SWG at this time.



It may be noted here that with regard to the support by the SAG of Paul Jarrico in his dispute with RKO, which matter will be discussed in detail in a subsequent section, [redacted] advised on April 10, 1952, that [redacted] the Guild is in no way for Jarrico as an individual and that the Guild has no interest in Jarrico personally but would much prefer that the writer involved in this dispute had been someone other than Jarrico. [redacted] stated that the Guild, however, fought for years to obtain the right to determine screen credits; that the Guild feels that the determination of credits cannot be left to the producers and that the Guild's action in the Jarrico case is simply a matter of business. [redacted]

#### Screen Actors Guild (SAG)

The Screen Actors Guild held its annual meeting at the Hollywood Legion Stadium in November, 1951. [redacted] and [redacted] previously identified, advised that examination of the current officers and members of the Screen Actors Guild Board of Directors failed to reflect that any individual identified as a Communist Party member is currently holding office in the Guild. [redacted]

**II COMMUNIST INFILTRATION OF LABOR GROUPS**  
(July 15, 1952, to February 15, 1953)

**International Alliance of Theatrical Stage Employees**

According to the "Daily Worker" of September 9, 1952, Roy Brewer, International Representative of the International Alliance of Theatrical Stage Employees (IATSE), has a plan for spreading the black list which has so far resulted in loss of career for more than 200 Hollywood actors, writers and technicians.

According to this article, Brewer wants films made abroad to be screened so that no film made in European or Mexican studios could be shown in the United States if a black-listed artist were active in it's production. This article further reflected that Brewer went to Representative John S. Wood, Head of the HCUA, and asked him to initiate legislation forbidding importation of films in which black-listed men and women took part. ("Daily Worker," 9/9/52; [REDACTED])

The "New York Times" of August 26, 1952, also contained an article pertaining to Brewer's request to ban the importation and showing in this country of movies made abroad by persons identified as holding "membership in or loyalty to the Communist Party." According to this article, Brewer's request was made in his capacity as Chairman of the Hollywood American Federation of Labor Film Council and singled out the motion picture "Encounter," which has not yet been released in this country, as the type of production that should be banned by legislation. ("New York Times," 8/26/52; [REDACTED])

Information concerning the film "Encounter," which was produced in Italy by a group of well-known American Communists and was contracted for release in this country by United Artists, is contained elsewhere in this memorandum.

**Motion Picture Industry Council**

With regard to the HCUA hearings which were scheduled to open in Los Angeles on September 29, 1952, the Motion Picture Industry Council (MPIC) made known its

position and attitude in a full page ad taken in the "Hollywood Reporter" of September 29, 1952. It is noted that the MPIC represents practically all important guilds and film organizations in Hollywood including such organizations as the Screen Actors Guild, Screen Producers Guild and Association of Motion Picture Producers.

Speaking for these organizations of the film industry, the MPIC advertisement reflected that it repudiates any attacks upon the HCUA made by any organization seeking to give the impression directly or indirectly that they speak in behalf of the motion picture industry. This advertisement was directed largely against the "Citizens Committee to Preserve American Freedoms," which had been actively fighting proposed hearings of the HCUA and had implied in a trade paper advertisement that it was seeking Hollywood support in this fight.

The above advertisement of the MPIC reflected that on March 21, 1951, the full membership of MPIC gave its unanimous approval to a statement supporting any legally constituted body that has as its object the exposure and destruction of the International Communist Party Conspiracy. The advertisement continued that this position was reiterated by MPIC on September 17, 1951, and has not changed since that time.

#### Screen Writers Guild

According to "The Film Daily" of June 24, 1952, members of the Screen Writers Guild (SWG) would gather on July 2, 1952, to consider a proposal of the Motion Picture Industry Council to set up a Loyalty Committee to look into cases of those whose names have been associated with suspected Communist activities. According to this article the Motion Picture Industry Council had already won the support of the board of the Screen Actors Guild. ("The Film Daily" 6/24/52; filed in publications)

According to the "Daily Worker" of July 30, 1952, the membership of the Screen Writers Guild vetoed the above-mentioned loyalty plan proposed by the Motion Picture Industry Council. ("Daily Worker," 7/30/52; [redacted])

#### Screen Directors Guild

The October 2, 1952, issue of the Los Angeles "Herald and Express" carried a news item to the effect that in the midst of the HCUA probe of Los Angeles and Hollywood

Communists, the Board of Directors of the Screen Directors Guild was in a bitter battle over the application of film director Herbert Biberman, one of the so-called "Hollywood Ten," to regain his membership in the Screen Directors Guild.

It is noted that the Screen Directors Guild is an independent union made up of Hollywood's leading film directors. Biberman's membership therein had lapsed for nonpayment of dues.

According to the above-mentioned publication, Biberman's application to the guild had caused a definite split within the guild. The issue appeared to be whether anyone who refuses questions of the HCUA as to his Communist affiliations is entitled to membership in the Screen Directors Guild. According to the article, those who favor the readmission of Biberman argue that no one should be denied membership therein for his political beliefs while the opponents held that the Communist Party is not a political party but a criminal conspiracy to overthrow the United States Government.

[REDACTED]

**II. COMMUNIST INFILTRATION OF LABOR GROUPS  
(February 15, 1953 to July 15, 1953)**

**Actors Equity Association**

This union represents virtually all of the actors on the legitimate stage.

[REDACTED] New York City, confidentially advised during July 1952 that this Association in practice, in his opinion, is dominated by those with pro-Communist sympathies. He stated that he believes this to be true because of the numerous actions that have been taken by this organization in which the pro-Communist element has backed resolutions put forth by the "leftist group" in the organization.

He further stated that probably in actual figures the pro-Communists control only about ten per cent of the vote in this organization but these individuals are hard workers and get more people to the meetings and can, therefore, dominate these meetings.

He also stated that there is no organized anti-Communist activity in the Actors Equity Association in the New York area. He continued that Ralph Bellamy, who was elected President of the Actors Equity Association in 1952, is definitely anti-Communist but that he, Hartnett, does not expect that Bellamy would make a crusade against the "left wingers" because Bellamy is very careful in his actions so as not to be labelled as a "red-baiter."

On March 10, 1953, [REDACTED] advised that the pro-Communist element in the above organization, in his opinion, has increased to some extent, basing his opinion on the fact that a number of actors and actresses who can no longer obtain work in Hollywood have come to New York in an attempt to obtain work in the legitimate theater.

Tolson \_\_\_\_\_  
Ladd \_\_\_\_\_  
Nichols \_\_\_\_\_  
Belmont \_\_\_\_\_  
Clegg \_\_\_\_\_  
Glavin \_\_\_\_\_  
Harbo \_\_\_\_\_  
Rosen \_\_\_\_\_  
Tracy \_\_\_\_\_  
Mohr \_\_\_\_\_  
Winterrowd \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Holloman \_\_\_\_\_  
Gandy \_\_\_\_\_

WCT:jdt

### Screen Actors Guild

According to an article appearing in the "New York Herald Tribune" of May 31, 1953, the Board of Directors of the Screen Actors Guild on May 20, 1953, appointed a committee headed by Actor George Murphy to consider expelling many of its members who have been identified as members of the Communist Party by responsible Governmental bodies and who have not taken steps to cooperate with such Governmental agencies in the interests of the United States.

John Dales, Jr., Executive Secretary of the Guild, stated that the union named the committee to "implement its long-standing active opposition to Communism as reflected in the Guild's strong anti-Communist resolution of 1946 and the Guild's continuing fight against the possibility of any Communist influences remaining in the motion picture industry." ("New York Herald Tribune" May 31, 1953; [REDACTED])

The "Los Angeles Times" of July 1, 1953, contained an article stating that the Board of Directors of the Screen Actors Guild has unanimously accepted and presented to the membership for approval a new bylaw barring Communists from membership. The bylaw is quoted as follows; "No person who is a member of the Communist Party or of any other organization seeking to overthrow the Government of the United States by force and violence shall be eligible for membership in the Screen Actors Guild. The application for Guild membership shall contain the following statement to be signed by the applicant: 'I am not now and will not become a member of the Communist Party nor of any other organization that seeks to overthrow the Government...by force and violence'."

The above statement went on to name and condemn certain Guild members who have been publicly named as Communist Party members and who have refused to testify before the House Committee on Un-American Activities. It also said there are ten other Guild members who have been named as Communist Party members who have not been called to testify and urged these persons "to take steps immediately to cooperate with the proper Government authorities."

(Airtel from Los Angeles dated July 1, 1953. Not recorded to date [REDACTED])

**II. COMMUNIST INFILTRATION OF LABOR GROUPS  
(July 15, 1952 - December 15, 1953)**

**Screen Actors Guild**

Mr. [REDACTED] of the Screen Actors Guild confidentially advised the Los Angeles Office that during the months of July and August, 1953, the members of the Screen Actors Guild adopted by an overwhelming majority a new bylaw prohibiting any member of the Communist Party from joining the Guild. The vote favoring the bylaw was 3,769 with 152 opposed. According to [REDACTED] this was one of the largest votes ever cast in the history of the Screen Actors Guild.

**Actors Equity Association**

The "New York Herald Tribune" of September 30, 1953, contained an article stating that the afore-mentioned organization, representing 6,700 persons in the entertainment field, announced on September 29, 1953, that any member who is proven "by due process of law" to be a member of the Communist Party or any of its subsidiary agencies automatically will face expulsion from the organization. The article continued, "The Council of Actors Equity, which is the governing body of the organization, at a meeting in its headquarters at 35 West 47th Street adopted a resolution pledging 'the weight of its influence and prestige to support the United States Government in its efforts to combat the legally proven plan of the Communist Party to overthrow the United States Government by force and violence.'

The resolution said, 'The Council gives notice that any member who is proven by due process of law to be a member of the Communist Party or any agency thereof or any organization which seeks to overthrow the United States Government by force and violence or is proven guilty of any subversive act shall automatically be charged by the Association with conduct prejudicial to the Association and shall be subject to Article 5 of the bylaws.' Article 5 provides for penalties up to expulsion.

However, a news article appeared in the September 26, 1953, release of the "Washington City News Service" which stated, "The general membership of Actors Equity Association, the union embracing all American actors, turned down a constitutional amendment that would have barred Communists from membership."

"Angus Duncan, Executive Secretary of Equity, said Equity members voted on the issue last Friday (September 18, 1953) after the Equity Council, the union's governing body, reported the amendment would be 'unenforceable.' The amendment was proposed by a petition signed by sixty-two senior members of the union. Duncan said it was voted down by a 'considerable' margin by the membership of 6,600."

In line with the above and representative of some of the feeling with regard to the proposed amendment of the Actors Equity Association, an editorial appeared in the September 26, 1953, edition of the "New York Telegram and Sun" which opined, "It is unfortunate that the members of Actors Equity Association, the performers' union, saw fit to reject a move that would have barred Communists from membership in their organization."

"While we are on the way toward getting Communies out of the schools for keeps, we apparently still must suffer them to stay in the entertainment field due to Equity's irresponsible action."

[REDACTED]  
City, confidentially advised the New York Office on June 25, 1953, that in his opinion Actors Equity Association is still dominated by persons with pre-Communist sympathies.

[REDACTED] said that in a recent election, an independent slate of candidates was organized by a group of individuals who had taken an anti-Communist stand. This ticket ran against the regularly nominated slate which, to [REDACTED] knowledge, had never taken a position with regard to Communism. The Independent candidates made Communism an election issue, but the Independents were defeated by a large margin.



In regard to the election in Actors Equity Association, the "New York Journal American" of May 31, 1953, carried an article entitled "Anti-Reds Battle for Equity Rule." According to the article, a group of prominent stage, screen, and television performers, pledged to enact a fight against Communism, had entered the Actors Equity campaign against a slate of Regular candidates in which a second vice president and seventeen members of its council would be elected. According to the article, the Independent ticket was headed by Sidney Blackmer, who was running for second vice president against Bill Ross, a stage manager, the Regular Party candidate. The article quoted an unidentified spokesman of the Independents as stating that the Independents are not saying the people of the Regular Party are "Communists" but that the Regulars have not voiced their anti-Communist feelings to combat the "Red poison."

According to the article, Ross is reported to have made a statement that the active anti-Communist stand by the opposition seems extraneous and that the Regular ticket's position is made clear by the anti-Fascist non-Communist loyalty oath that each one of our candidates has taken. Ross' statement continues that other than this, Communism should not be a union issue and that the real issue is unemployment.

"Show People," a New York weekly trade publication, in its issue of June 15, 1953, reported the results of the afore-mentioned election which reflected that the Regular ticket captured sixteen out of eighteen places, including the election of Bill Ross to the office of second vice president.

American Federation of Television and Radio Artists (AFTRA)

[redacted] of the American Federation of Television and Radio Artists (AFTRA) confidentially advised the Los Angeles Office that in recent months the AFTRA membership passed a resolution that "any member of the Los Angeles Local of AFTRA who is asked by the Un-American Activities Committee of the United States House of Representatives or by any other duly constituted committee of the Congress of the United States to state whether or not he is or ever has been a member of the Communist Party is hereby instructed to so state. Failure to answer such question should be deemed to constitute conduct prejudicial to the welfare of AFTRA . . . and should be prosecuted pursuant to the constitutional bylaws of the AFTRA National Constitution."

[REDACTED] has reported that the AFTRA has already suspended three of its members for one year under this resolution and that the National Board of AFTRA at its convention in July, 1953, upheld the ruling of the Los Angeles Local of the organization in regard to these three individuals. Further, if within one year the suspended members have not chosen to answer the question, they can be dismissed from membership in the AFTRA. [REDACTED]

## **II. COMMUNIST INFILTRATION OF LABOR**

**(July 1, 1954 - December 31, 1954)**

### **Writers' Guild of America**

[redacted] previously mentioned, advises that there has been a reorganization of the guilds in the writing crafts in the film industry. There has recently been formed a new organization called the Writers' Guild of America with an eastern and western branch. Each has a screen writers' branch, a radio writers' branch, and a television writers' branch, and each of these branches has its own officers in addition to a 16-man executive board. Each of the three branches furnishes three representatives to what is called the western branch of the Writers' Guild of America Council.

The western branch of the Writers' Guild of America has just completed its first elections and [redacted] advises that examination of the officers and executive boards elected for each of the three branches reveals not one Communist among them insofar as [redacted] is aware. In this connection, [redacted] pointed out that he was elected to the executive board of the television writers' branch while John Dunkel was elected to the same position in the radio writers' branch. Dunkel, as well as [redacted] was a former member of the Communist Party's organization within the film industry and testified as a cooperative witness before the House Committee on Un-American Activities.

[redacted] feels that if the Communist Party had any real influence at the present time neither he nor Dunkel could have been elected to their respective executive boards.

[redacted] pointed out that writer Frank Davis, a one-time member of the Communist Party who denied it before the House Committee on Un-American Activities, was a nominee to the executive board of the screen writers' branch of the western branch of the Writers' Guild of America but was not elected.

[redacted] advised that at the recent elections of the western branch of the Writers' Guild of America among several constitutional amendments voted upon was one which would bar Guild membership to Communists and to those refusing to testify before a Congressional committee. The results of this vote when announced may furnish some indication as to the strength of a Communist and/or pro-Communist faction among the screen, radio and television writers. In discussing this anti-Communist amendment, [redacted] feels that although the results of the voting will not be known for several weeks it would have been virtually impossible to get such an amendment proposed in former years when the Communist Party had some influence within the writers' group. [redacted] stated that he feels certain that this amendment will pass and that many of the old Communist Party writers have lost membership in the Writers' Guild of America due to a lack of screen credits, which is one of the conditions of Guild membership.

[redacted] a writer at Universal - International Pictures and chairman of the executive board of the anti-Communist Motion Picture Alliance, feels that there remains within the Writers' Guild of America, including film, radio and television, a small group of "hard-core" Communists, although they are not particularly vocal or influential at the present time. [redacted] was present at the recent meeting of the newly formed western branch of the Writers' Guild of America held on November 17, 1954. At this meeting, the membership voted on the proposed constitutional amendment which would bar Communists or writers who refused to testify before Congressional committees from Guild membership. [redacted] said that at the request of the eastern branch of the Writers' Guild of America, however, and with which the western branch concurred, the western branch ballots on the amendment were impounded until December 15, 1954. This action was taken when it became apparent that due to the complexities of the New York State Corporation Law the eastern branch of the Writers' Guild of America will not be able to hold its first meeting until that date. At that time the eastern branch will vote on the amendment and announcement of the results will then be released on both the east and west coasts.

At the afore-mentioned meeting of the western branch of the Writers' Guild of America held on November 17, 1954, [redacted] advised that radio writer Dick Powell, [redacted]

[redacted] spoke against the previously mentioned anti-Communist amendment. According to [redacted] Powell, although a good speaker, was not effective and did not arouse any particular interest. In his speech against the amendment Powell charged that the amendment would set up a "loyalty board" within the Guild and would "establish a purgatory for those banned from the Guild who might change their minds and decide to testify." Powell based this charge on a recent public announcement by Representative Francis Walter, the new chairman of the House Committee on Un-American Activities, in which Mr. Walter recommended that the House Committee on Un-American Activities be abolished and its work absorbed by the House Judiciary Committee.

[redacted] continued that other individuals who have been identified as Communists who were present at the meeting on November 17, 1954, were Paul Jarrico, Michael Wilson and Bernard Gordon. However, none of these individuals spoke at the meeting and apparently Powell spoke for the entire pro-Communist faction.

[redacted] advises that a two thirds majority will be necessary to pass the anti-Communist amendment and, if it passes, the question probably will arise as to whether it can be used retroactively against those Guild members who have been exposed as Communists or who have refused to testify. If such is the case, [redacted] himself, expects to initiate a test case by having the Board of the Writers' Guild of America question some member like Jarrico, Wilson or Gordon regarding past Communist affiliations.

[redacted] informed that, in view of Representative Walter's statement, it is unlikely that any additional House Committee on Un-American Activities hearings will be held on the subject of Communist penetration of the film industry. [redacted] feels that this may be a signal for the Communist element to again go to work on the film industry. [redacted] said that this action may weaken the anti-Communist stand of the big film producers who, [redacted] points out, are principally interested in producing money-making films.

#### Screen Actors' Guild

[redacted]  
Screen Actors' Guild, advises there is absolutely no Communist influence within the Guild at the present time and that the

Communist Party never came close to having control of the Guild even during the period of the Party's "heyday" during World War II. [redacted] stated there is practically no Communist Party influence throughout the entire motion picture industry today, including its crafts and unions.

#### Miscellaneous

[redacted] of the International Alliance of Theatrical and Stage Employees Union and a confidential source of the Los Angeles Office, advised that the influence of the Communist Party within the motion picture labor field has been effectively neutralized. He knows of no real Communist Party influence in any of the labor organizations within the film industry at the present time. [redacted] said that Dick Breen, the recently elected president of the western branch of the Writers' Guild of America, is a strong personality and anti-Communist. [redacted] pointed out that there is still a hard core of Communists within this branch of the Writers' Guild of America, such as Paul Jarrico and Michael Wilson in addition to a few others, but that this Communist faction is no longer very vocal or effective.

[redacted] investigator for the California Senate Fact-Finding Committee on Un-American Activities, advised that his Committee feels that the hearings by the House Committee on Un-American Activities in the past few years have completely crippled, if not destroyed, the Communist influence in the motion picture industry. [redacted] said that nothing has come to his or his Committee's attention which he feels would justify additional inquiries into Communist influence in Hollywood at the present time.

[redacted] stated that, while the Communist Party is not completely out of the motion picture industry, it has, over the past several years, received a serious setback as a result of the House Committee on Un-American Activities disclosures and the various Smith Act trials throughout the country. [redacted] feels that the Communist Party does not assert any influence in the film and radio industry at this time and is not attempting to do so. He observed that the Communist Party is "lying low" at this time and is going along with current policies rather than attempting to agitate on useless causes and succeed merely in getting itself "spotted."

**II COMMUNIST INFILTRATION OF LABOR**  
**January 1, 1953, through June 30, 1955**

**Writers Guild of America (WGA)**

[redacted] a confidential source of the Los Angeles Office, has advised that the WGA was formed about August, 1954.

At the first meeting of the Western Branch of the WGA in 1954, one of the members demanded a change in the constitution of the guild which would provide for the expulsion of any writer identified as a Communist or who refused to talk before a duly constituted Government committee.

As a result of the balloting on this issue in December, 1954, in both the Eastern and Western Branches of the WGA, the proposed amendment was defeated by three votes. More than six hundred votes were cast and a two-thirds majority was needed for the amendment to pass.

[redacted] who was a cooperative witness before the House Committee on Un-American Activities and who is a member of the Western Branch of the WGA, furnished the following data concerning the resulting agreement over the afore-mentioned issue which developed principally among the anti-Communist organizations known as the Motion Picture Alliance for the Preservation of American Ideals, the WGA, and to some extent the Motion Picture Industry Council.

Following the announced results of the WGA vote on the matter, Borden Chase, film writer and a member of the Western Branch of the WGA and chairman of the Executive Board of the Motion Picture Alliance, issued a statement decrying the vote and warning that Communist elements would soon infiltrate the newly formed WGA. Chase maintained that the failure of the amendment was a good indication of strong Communist influence within the guild.

The Western Branch of the WGA made no public comment but did send a letter to its members in which it said that since membership in the WGA is based on employment and credits as writers Communists could get into the guild only if film and network producers employ them. The letter stated categorically that this

was simply not the case and that the Western Branch of the WGA felt that by imputing that responsible producers were hiring writers with known Communist backgrounds, the Chase statement did a grave disservice to the entire Motion picture industry, as well as to the writers themselves.

The afore-mentioned letter reiterated that membership in the guild is based entirely on employment in the fields of radio, screen and television; and that thus if Communists were now being admitted into the guild, it would have been because producing companies were employing them; and this the letter stated was definitely not the case.

The Western Branch of the WGA further pointed out to its members that active membership in the guild ceases after either two or five years of unemployment or failure of a writer to receive screen credit depending on the individual writer's length of employment; thus, the guild claimed any persons previously admitted to membership in the guild on the basis of having been hired by a producing company and subsequently proved to be Communists have disappeared or are automatically ceasing membership in the guild. It was also mentioned that every officer and council member of the WGA has signed a non-Communist affidavit and that a similar affidavit has been executed by every elected officer of each of the branches of the WGA, i.e., Screen Writers Branch, Radio Writers Branch and Television Writers Branch.

The Western Branch of the WGA told its members that there definitely is no "Red invasion" of the guild, and that there would be no danger of one as long as the membership remains alert, loyal and united.

The Motion Picture Alliance, however, issued a statement over the signature of Roy M. Brewer, president, and Borden Chase, chairman of the Executive Board, which stated that the Executive Committee of the Motion Picture Alliance was of one mind in its feeling that failure of the WGA to bar from membership all Communists and those who have taken the Fifth Amendment on that score constituted a grave threat to the future of the guild and to the writers it represents, as well as an equally grave danger to the motion picture industry itself. The statement continued that there is plenty of proof that the Communist Party used the former Screen Writers Guild (now a branch of the WGA) as an instrument through which the Party attempted to dominate their control of the motion picture industry and that the Communists came very close to success in that effort. The statement of the Motion Picture



Alliance maintained that the old Screen Writers Guild's failure to deal effectively with the problem in the past had given Hollywood Communists strength they never would have possessed had the Screen Writers Guild been strong and determined to keep them out; that failure of the newly formed WGA to rid itself of the Communist element was setting the stage for another Communist invasion of Hollywood. The statement of the Motion Picture Alliance called on all segments of the film industry to take a firm stand on the matter stating that the industry must not be victimized again.

The statement went on to urge the writer members of the Motion Picture Alliance to make it clear to the WGA that they do not intend to support an organization which permits known Communists and others who oppress the democratic processes of the Government by hiding behind a phase of its constitution to take any part in the determination of matters which vitally affect the writer members of the Motion Picture Alliance and every other person who makes his living in the motion picture industry. The Motion Picture Alliance's statement also called upon employers in the industry to withhold from the WGA any recognition or cooperation not required by law until such time as the WGA recognizes its responsibility by barring "anyone who puts loyalty to a foreign ideology before a loyalty to the United States."

Subsequently, the Motion Picture Industry Council, Incorporated, (MPIC) composed of both management and employee organizations in the film industry released a statement to the effect that MPIC could not ignore the recent attack of the Motion Picture Alliance on the Hollywood motion picture industry which might lead the public to believe that the studios were in danger of a Communist invasion. The MPIC stated that "the energy and vigilance which our industry has exerted and is constantly exerting for the elimination of Communists and Communism is unparalleled in any other industry in the United States. Every segment of our industry is united in this effort."

The MPIC's statement maintained that the recent accusation of the Motion Picture Alliance against the leadership of the WGA was undeserved and a disservice to the film industry.

On January 26, 1953, [REDACTED] previously mentioned, issued a statement in the Hollywood trade press to the effect that "The fact remains that the Writers Guild of America voted down a

proposed constitutional amendment to bar Communists from its membership. The Motion Picture Alliance feels this is a matter of grave concern to every segment of the industry, which is constantly exerting energy and vigilance for the elimination of Communists and Communism from its ranks."

[redacted] mentioned above, a former member of the Communist Party's organization in the film industry and a keen observer of Party tactics as well as a member of the Western Branch of the WGA advised that the annual meeting of the Western Branch of the WGA will take place on May 19, 1955, at which time the new officers, directors and council members of the guild will be elected. [redacted] stated that the anti-Communist amendment to the WGA constitution will be resubmitted to the membership proper in a slightly different form and there appears to be little doubt that this time it will be adopted. [redacted] said he had not seen the new draft of the proposed amendment but he understands that it is a somewhat "watered down" version of the original amendment and provides simply that no member of the WGA who is a Communist Party member or who advocates the violent overthrow of the Government can remain a member of the guild.

[redacted] advised that about the only real effect of the amendment, if in fact it is worded this way, will be to put the Writers Guild on record as being against Communists. He was of the opinion that such an amendment would not greatly damage the Communists except perhaps their prestige since under that sort of wording the only way to oust anyone from the guild would be to prove that he is now a member of the Communist Party or to have the guild member admit such membership.

[redacted] continued that apparently the new anti-Communist amendment will be more of a public relations statement than anything else; however, he again pointed out that he has not yet seen the actual draft of the amendment which will be submitted at the May 19, 1955, meeting.

In regard to the above, the following article appeared on page two of the May 31, 1955, issue of the "Film Daily," a trade paper published in New York City:

**WGA Approves Three Constitutional Amendments.** F. Hugh Herbert, national chairman of Writers Guild of America, East and West, announced that all three constitutional amendments proposed at recent annual meetings in New York and Los Angeles were passed by more than the required two-third majority.

Two of issues affect only Western constitution, change in application of Robert's rules of order and revision in method of replacing rank representatives on the Council.

"Third so-called 'anti-Communist amendment' affects both constitutions and denies membership in Guild to any writer who states before duly constituted Congressional committee that he is member of the Communist Party, or who is convicted in court of competent jurisdiction of violation Smith Act.

"In addition a code of working rules covering standard practices in all fields of Guild's jurisdiction was passed by large majority."

[redacted] informed that under the WGA constitution, nominating committees from the radio, screen and television branches of the guild are required to submit nominees for guild officers and council members and branch officers and board members by February 21 of each year to be submitted to the membership not later than March 15 of each year. These slates of nominees have already been issued and will be voted upon at the forthcoming annual meeting in May, 1955. [redacted] said that these slates of nominees appear to be completely free of anyone connected with the Communist Party as far as he knows. [redacted] mentioned also that Roy Huggins, writer and former member of the Communist Party who cooperated with the House Committee on Un-American Activities, is one of the nominees for Trustee Member of the Guild Council; and that [redacted] himself is a nominee for the Executive Board of the television Writers Branch of the guild. [redacted] said that neither of these nominations would have been possible if the Communist Party exerted any real influence in guild affairs.

[redacted] stated that there is no indication that the Communist Party or its sympathizers exert any influence in the Western Branch of the NGA at the present time. Although he does not believe that the Communist Party is completely broken for all time in the film industry, its influence is practically nil compared to what it was in former years. [redacted] said he cannot see the Communist Party "writing off" its past efforts and organization in the film industry and feels that undoubtedly there are enough Party people remaining in the film industry to give the Communist Party another start if and when the climate is right. [redacted] said that such conditions do exist today.

[redacted] informed, based on his past experience with the Communist Party, that the great issues of the 1930s and early 1940s are no longer present, that the so-called "liberals" have only one real issue today - civil liberties. He advised that the true liberals are actually against the Communists but do not regard the Communists as particularly dangerous. At any rate, the liberals consider civil rights as far more important.

[redacted] also expressed the opinion that most anti-Communist organizations do not appear to have been particularly intelligently lead. He mentioned the anti-Communist Motion Picture Alliance with which he is somewhat familiar as an organization which had gone too far in its sincere efforts to fight the Communist Party; that for some time the Motion Picture Alliance has been periodically coming out with statements about the extent of Party influence in the film industry which appear to be based mostly on supposition and guesswork than on fact. [redacted] indicated that the Motion Picture Alliance has become vulnerable to a charge of setting itself up as a clearinghouse to decide who is politically eligible for employment in the film industry.

In this same connection, [redacted] also expressed the opinion that the McCarthy Committee had actually "done a great job for the Party" in that it had completely alienated the "liberal" elements in the country and at the same time had given the Communists an opportunity to set Senator McCarthy and his committee up as a straw man and target for everyone who might be concerned with the issue of civil liberties.

[redacted] observed that anti-Communist groups, e.g., the Motion Picture Alliance, the American Legion, the McCarthy Committee and others, have displayed little or no tactics or strategy in their efforts, that their principal error has been that they "go in swinging" without enough advance thought as to proper strategy or the effect of their programs on the public at large. [redacted] recalled, based on his own personal experience, that this is never the way the Communist Party itself operates and that the Party never makes a move without thorough preparation and advance analysis of its effect. [redacted]

#### Screen Actors Guild (SAG)

[redacted] Screen Actors Guild, advised that there is no Communist Party influence whatever in SAG at the present time and there has not been for some years. [redacted] said that only one probable Communist is a member of the Guild, this being screen actress Angela Clark, who until recently was employed on an Alan Ladd film in production at Warner Brothers; however, [redacted] understands that she recently was handed a subpoena to appear before the House Committee on Un-American Activities, and he believes that she has already stated that she will not cooperate with the committee.

[redacted] advised that Angela Clark has been dropped forthwith from the film production by Warner Brothers and as a result two days' shooting has been completely discarded at considerable expense to Warner Brothers.

Angela Clark has been identified by eight confidential informants of the Los Angeles Office as a member of the Los Angeles County Communist Party and Los Angeles County Communist Political Association at various times during the period 1943 through 1947. [redacted]

[redacted] also pointed out that since 1953 the Screen Actors Guild has had an anti-Communist amendment to its bylaws which bars from membership any member of the Communist Party. The regulation is not retroactive, however, and to expel a member under the amendment it would be necessary to show present affiliation with the Communist Party. [redacted]

### Screen Extras Guild (SEG)

██████████ advised that members of the SEG are the lowest paid of the talent group in the film industry and for this reason the SEG has always been a target for the Communists and radicals; however, the vast majority of the SEG membership is very anti-Communist. According to ██████████, the SEG for some time has had a bylaw which bars Communists from membership together with the fascists or anyone else under foreign control hostile to the American Federation of Labor Movement or advocating violent overthrow of the Government.

██████████ mentioned that only this year the SEG voted by a twenty-five to one margin (1116 to 45) to expel any member who refused to testify before a properly constituted Government body or who holds membership in a Communist or Fascist organization. At a meeting of the SEG held on March 2, 1955, an addition to the bylaws was voted which gives the power of expulsion to the Board of Directors of the SEG. ██████████

### International Alliance of Theatrical and Stage Employees (IATSE)

██████████ film editors IATSE, informed that there is no appreciable Communist influence in any of the numerous locals of the IATSE at the present time; that for many years the IATSE has been an effective leader in the effort to keep Communists out of the film industry.

██████████ recalled that although in past years the Communist Party could have a definite plan to penetrate the IATSE it was never successful to any marked degree and today such influence is practically nonexistent.

It is noted that the IATSE completely dominates organized labor within the Hollywood film industry and is not only a large but also a very powerful organization.  
(100-138734-1086)

### Actors Equity Council (AEC)

In the May 4, 1955, issue of "Variety," a New York weekly newspaper in the entertainment field, there appeared an article which indicated that the AEC had leveled a "blast" at Amars, Incorporated, a private organization claiming to be fighting the "Communist conspiracy in entertainment communications."

Continuing, the article stated that the union's ruling group condemned the manner in which Amars had published the names of some nineteen actors and actresses on the claim of their being "connected with the Communist front apparatus." AEC noted "the publication had been done without proper regard for the rights of the individuals named." AEC agreed that the action was "detrimental to the welfare of the members named and to the union (Equity) itself."

The article also stated that the AEC noted that in common with Amars and other organizations it had condemned Communists and Communism but it had also renounced "black-listing" from any source and regarded Amars's list as a form of "black-listing." The council ordered that its action on Amars be brought to the attention of the League of New York Theaters under the terms of its basic agreement and also instructed its anti-blacklist committee to investigate whether any AEC members on Amars's list had been injured by that action in "legit" (legitimate theater).

The article noted, however, that no move was made to notify the affiliate performer unions of the anti-Amars statement or suggest that they take similar action as is frequently done in these matters.

The article concluded by stating that the council's condemnation of Amars followed a resolution adopted at a recent membership meeting.

Amars, Incorporated, Box 1401 Grant Central Post Office, New York City, is "an organization to combat the Communist conspiracy in entertainment communications" and was organized in 1953.

This organization furnished a press release to the New York Office on January 31, 1955, urging college students from certain universities to participate in a public forum on February 3, 1955, at the Savoy Plaza Hotel, New York City. The subject of the forum was to be "The First Front--Important Issues Facing Young People Today."

[REDACTED]

a free-lance radio writer and member of the now defunct Radio Writers Guild, furnished the New York Office a

booklet published by Amare, Incorporated, entitled "The Road Back (self-clearance)" a provisional statement on the problem of the Communist and Communist-helper in entertainment communications who seeks to clear himself.

Among the suggested steps outlined in the booklet was:

- (1) Full and voluntary disclosure in written form of all connections past and present with subversive elements, organizations, causes and individuals.
- (2) Voluntary and cooperative interviews with the Federal Bureau of Investigation. The contents of such interviews remain inviolate with the Federal Bureau of Investigation.
- (3) A written offer to cooperate as a witness or source of information with the various United States Governmental legislative committees, as well as on a state and local level.
- (4) Union members should make their positions on Communism clear by statements at their meetings either oral or written.
- (5) Urge support of anti-Communist legislation organizations et cetera, as well as recommended subscribing to anti-Communist periodicals. [REDACTED]



## **II. COMMUNIST INFILTRATION OF LABOR**

(July 1, 1955, through December 31, 1955)

### **Writers' Guild of America (WGA)**

[REDACTED] motion picture film writer and former member of the Communist Party in Hollywood from 1938 to 1943, advised that the following amendment to the constitution of the WGA was adopted in May 1955:

"Section II. Notwithstanding anything herein contained to the contrary, no person shall be eligible to obtain or retain membership in the Guild, or any of its Branches, who before the House Un-American Activities Committee or any other duly constituted Congressional Committee states that he is a member of the Communist party, or who is convicted in a court of competent jurisdiction of knowingly or willfully advocating, abetting, advising or teaching the duty, necessity, desirability or propriety of overthrowing or destroying the government of the United States by force or violence."

In addition, [REDACTED] advised that at the meeting of WGA on May 18, 1955, Paul Jarrico demanded that the WGA rescind its permission for producers to remove from the credit cards on pictures the names of writers who have invoked the Fifth Amendment in refusing to testify before the House Committee on Un-American Activities. Jarrico's suggestion was defeated, however.

According to the 1952 report of the House Committee on Un-American Activities Paul Jarrico was identified in sworn testimony before the committee as having been affiliated with the Communist Party in Hollywood.

### **Miscellaneous**

On September 22, 1955, [REDACTED]

[REDACTED] advised that as of that time there was no indication of any Communist influence or activity being exerted in film labor in Hollywood. [REDACTED] stated that Communism or Communist issues were not involved in the contract negotiations and no Communist influence or pressure was apparent. [REDACTED]

added that the producers' associations in Hollywood were alerted for any agitation which the Communists might desire to undertake. [REDACTED] said that it has been the observations and feelings of the producers that none of the leaders in organized labor in Hollywood have any Communist sympathies although there may be some Communist sympathizers in some of the locals involved. [REDACTED]

### III. COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS

#### Background

The Communist Party Directive of 1935, as reported by Confidential Informant [redacted] directed the Communists to penetrate the motion picture industry. It [redacted] a specific call to the Communists requesting that they concentrate on the so-called intellectual groups composed of directors, writers, artists, actors, actresses, and highly paid technicians. In this field of intellectual groups, particularly among the writers and directors, the Communists have been most successful and their influence has been far-reaching. According to [redacted] the Communist activity in this field has been to work through front organizations which were not openly identified as Communist Party groups but, nevertheless, were controlled or under the influence of the Party through its official membership. [redacted]

To further substantiate the report of Informant [redacted] Confidential Informant [redacted] of the New York Office has related that a part of the Communist Party's general program to infiltrate the motion picture industry was to penetrate the so-called intellectual groups in Hollywood. According to [redacted] one of the key figures of the Communist Party in propagating this plan of infiltrating the intellectual groups is John Howard Lawson. Lawson has been identified as a Communist screen writer. [redacted]

Set forth below you will find some of the better known organizations which either have in the past or still do exist as being subject to Communist control or infiltration. A brief identifying statement will be submitted with each organization.

#### New Theatre League

Informant [redacted] has reported that the New Theatre League set up a National Executive Board in 1935, composed of representatives in the writing and directing field throughout the United States. Communists used the organization to influence intellectuals. [redacted]

#### League of American Writers

According to [redacted] another mobilizing force in the cultural field which was active in the early 1930s in Hollywood, California, was the League of American Writers. The League of American Writers was said to be a part of an international organization of writers and intellectuals which had its origin at a World Congress of Writers held in Kharkov, Russia, during November of 1930. [redacted]

#### Hollywood School for Writers

The League of American Writers established in Hollywood, according to Informant [redacted] the Hollywood School for Writers which acted as a subsidiary of the League of American Writers and was said to be a transmission belt whereby budding writers were developed along political lines followed by the League of American Writers and conditioned for eventual membership in the League as well as the Communist Party. This School was established in October of 1939. [redacted]

WCSullivan:jc

### Hollywood Writers Mobilization

According to Informant [redacted] of the Los Angeles Office, the Hollywood Writers Mobilization was another offshoot of the League of American Writers. [redacted] stated that when the Communist Party line changed with the invasion of Russia by Adolf Hitler on June 22, 1941, it became necessary to dissolve such organizations as the Hollywood Peace Forum, the Hollywood League for Democratic Action, the American Peace Mobilization and the Motion Picture Democratic Committee which had been opposing the entrance of the United States into war. By February of 1942, [redacted] stated these organizations had been "liquidated" and the Communist Party had declared itself for full participation in the war.

The first of these to emerge, according to [redacted] was the Hollywood Writers Mobilization. [redacted] related that this organization actually came into existence early in 1942. [redacted]

The Writers Congress held at the University of Southern California, Los Angeles, October 1-3, 1943

The report of the Joint Fact Finding Committee of the 56th California Legislature, 1945, reflects that in August of 1943, under the auspices of the University of Southern California and the Hollywood Writers Mobilization, a letter signed by Marc Connally and Ralph Freud as Co-Chairmen of the Congress Committee, announced the Writers Congress to be held at Royce Hall, University of Southern California, Los Angeles, from October 1-3, 1943.

Confidential Informant [redacted] of the Los Angeles Office reported on January 5, 1945, that this Congress was attended by approximately 3000 writers and operated through panel forums and seminars. He stated that the proceedings of the Congress were published by the University of Southern California Press in 1944. He related that immediately following the Congress, a Writers Congress continuation committee of 41 members was set up to handle the work of the Congress. [redacted] related that 12 members of the continuation committee held membership in the Northwest Section of the Communist Party of Los Angeles County. [redacted]

### Hollywood Community Radio

Confidential Informant [redacted] was advised that in 1947 the Hollywood Community Radio group was composed of a number of individuals who were known Communists and Communist sympathizers, many of whom were active members of the Hollywood Writers Mobilization. Among the known Communists on the Board of Directors of this organization were: Hy Kraft, screen writer, and Abraham L. Polonsky, screen writer.

Informant [redacted] related that this group was endeavoring to obtain a license for a radio station in the vicinity of Los Angeles. According to Confidential Informant [redacted] if this permit were granted and the radio station set up, it would be run and operated by the Hollywood Writers Mobilization as an outlet for the Communist propaganda disseminated by this group.

Information regarding the Communist connections of individuals affiliated with this group was furnished to the Federal Communications Commission, which was conducting hearings relative to the establishment of this radio station.

People's Educational Center, also known as The Los Angeles Educational Association, Inc.

The People's Educational Center was first formed at a meeting on December 19, 1943. Confidential Informant [redacted] of the Los Angeles Office, who was a plant informant, made available a copy of a mimeographed letter written to the students of the Los Angeles Workers School, an organ of the Communist Party, on November 29, 1943, advising that the Workers School had been an active participant in the formation of the People's Educational Center and had attempted to aid its organization and growth. This letter urged students of the Workers School to support the People's Educational Center.

The People's Educational Center was incorporated under the laws of the State of California under the name of the Los Angeles Educational Association, Inc., where-in it was described as a nonprofit educational club organized for the purpose of realizing through study and education the ideals of democracy and aid, through education, in the accomplishment of an enlightened and harmonious community. This organization ceased operation in April, 1948. [redacted]

Lincoln Community Book Center, also known as Lincoln Book Shop

The records of the Los Angeles County Clerk's Office in Los Angeles, California, reflect that on July 16, 1943, Eugene Reed, Hollywood, California, had the name of The Lincoln Book Shop filed as a fictitious business name. Reed indicated that he intended to operate the business alone. The August 7, 1943 issue of the "Daily People's World," west coast Communist newspaper, contained a feature article revealing that the Lincoln Book Shop would open at 1721 North Highland Avenue, on August 8, 1943. The shop was to be operated by Jack and Jessie Reed. Through a most reliable and very delicate source on August 31, 1944, it was ascertained that Eugene Reed was a Communist and a member of the Communist Political Association in Los Angeles.

The records of the County Clerk's Office in Los Angeles reflect that on March 5, 1945 the Articles of Incorporation of a group known as the Lincoln Community Book Center, a nonprofit, nonstock membership group were filed with the Secretary of State in California. The purpose and object of the group was to educate the people of Hollywood. [redacted]

The Motion Picture Democratic Committee

The "Studio Call," official organ of the Conference of Motion Picture arts and Crafts, for June 30, 1938, stated that the Democratic Committee was a progressive political organization which should have the support of every employee of the motion picture industry.

Eugene Lyons on page 289 of his book, "The Red Decade," stated: "The Motion Picture Democratic Committee, a front for Stalinist fund raising, had no trouble rounding up seventeen hundred members." [redacted]

Hollywood Independent Citizens Committee of  
the Arts, Sciences and Professions

The Independent Citizens Committee of the Arts, Sciences and Professions, a new defunct organization, was formed under the influence of Communists and Communist sympathizers and was supported throughout its existence by the Communists and the Communist press. [REDACTED]

Progressive Citizens of America

According to Confidential Informant [REDACTED] of the Los Angeles Office, the Southern California Chapter of the Progressive Citizens of America was organized on February 11, 1947.

Of the 100 directors elected were twenty-one known Communists. [REDACTED]

Hollywood Anti-Nazi League

The Hollywood Anti-Nazi League was set up in the motion picture industry for the purpose of "defending America's democratic rights" against Nazi influence. The organization had among its original officers such well-known Communists as Herbert Biberman, director, and Gale Sondergaard, actress. [REDACTED]

Hollywood League for Democratic Action

According to Informant [REDACTED] the Hollywood League for Democratic Action was made up of the same people who were active in the Hollywood Anti-Nazi League although its activities were just the reverse of the Anti-Nazi League because of the change in the Communist Party program. Many of the leading people in this organization were also identified with the Communist Party, such as Dalton Trumbo, Frank Tuttle and John Wexley. [REDACTED]

The American Peace Mobilization

This organization was a national Communist front group which, in Hollywood, was under the leadership of Herbert Biberman. [REDACTED]

The Joint Anti-Fascist Refugee Committee

Informant [REDACTED] related that from 1937 on, during the period of the Spanish Revolution, numerous Communist front groups were formed in the United States to assist the Communist cause in Spain. Prominent among these groups were the Spanish Refugee Ship Mission, the Medical Bureau to Aid Spanish Democracy, Spanish Refugee Relief Campaign, Friends of the Abraham Lincoln Brigade, Hollywood Committee for Writers in Exile, and the United American Spanish Aid Committee. These groups had found membership and support among the intellectual group in the Hollywood area. The remnants of these groups were consolidated together with the formation of the Joint Anti-Fascist Refugee Committee. [REDACTED]

### The Actors Laboratory

The Actors Laboratory, according to Confidential Informant [REDACTED] is a Communist controlled institution where screen and stage acting is purportedly taught by directors, actors and writers affiliated with the motion picture industry. He stated that this school was formerly located in New York City under the name of the Group Theatre. [REDACTED]

### The American Youth for Democracy

The American Youth for Democracy, formerly a nationally known Communist youth movement, received the support of many Communists and Communist sympathizers in the Hollywood area. [REDACTED]

### Citizens Committee for the Motion Picture Strikers

This organization, according to Confidential Informant [REDACTED] was set up for the purpose of aiding the strike in the motion picture industry which occurred in March of 1945. [REDACTED]

### The National Committee to Win the Peace

Confidential Informant [REDACTED] related that this organization came into existence in Hollywood on May 12, 1946, and was sponsored by many individuals who have previously been affiliated with the Communist movement through various front organizations. In this connection, it should be pointed out that the National Committee to Win the Peace was known to have been promulgated and supported by the Communist Party, its press and supporters. [REDACTED]

### The Hollywood Forum

The Hollywood Forum, according to Informant [REDACTED] was held under the auspices of the "Daily People's World," West Coast Communist newspaper. This group, devoted to the discussion of Communism or Communist propaganda, was under the control of many Communists and Communist sympathizers affiliated with the motion picture industry. [REDACTED]

### Western Council for Progressive Business, Labor and Agriculture

Confidential Informant [REDACTED] has related that this was also a pressure-type organization in the Hollywood Section which cooperated with John Barnes and Associates. This group, according to [REDACTED] was obviously a Communist pressure group because of the names given as supporting it. The Barnes group was a "public relations" organization supporting "liberal, progressive" radio commentators. [REDACTED]

### The American-Russian Institute

Confidential Informant [REDACTED] stated in March of 1949 that the American-Russian Institute opened an office at 6607 Hollywood Boulevard. It should be pointed out that the American-Russian Institute is a Soviet propaganda-type organization which acts as a dissemination center for Russian propaganda in Hollywood. [REDACTED]

### The Civil Rights Congress

The Civil Rights Congress is a national Communist front organization formed as the result of the merger of the National Federation for Constitutional Liberties, International Labor Defense, and the Michigan Civil Rights Federation. [REDACTED]

### Southern Conference for Human Welfare

The Southern Conference for Human Welfare, a national Communist front movement, which has been described by Earl Browder as a transmission belt used by the Party for the dissemination of its propaganda, received the support of the motion picture industry, primarily through the efforts of Halyna Douglas, husband of Helen Gahagan Douglas, who has been affiliated with such groups as the Hollywood Democratic Committee in an executive capacity. [REDACTED]

### The National Negro Congress

The National Negro Congress was a nationally known Communist front organization under the control of Dr. Max Yergan, a known Communist. [REDACTED]

### The Russian-American Club

Informant [REDACTED] was related that in August of 1944 this Club was created in Hollywood with the announced purpose of raising money for the people of the Soviet Union through the Russian-American Society for Medical Aid to Russia. [REDACTED]

The People's Educational Center, which was also known as the Los Angeles Educational Association, Incorporated

The People's Educational Center announced its curriculum for the ten-week winter term which began on January 19, 1948. Classes and instructors of this school purport to give "an accurate and scientific analysis" of what is going on in the world and to assist the average man to "achieve a clear orientation."

### Committee of One Thousand

The Committee of One Thousand was an organization which was organized in the Fall of 1947 for the stated purpose of abolishing the House Committee on Un-American Activities. [REDACTED]

### Freedom From Fear Committee

The Freedom From Fear Committee was another one of the organizations characterized by Ned Sparks, Chairman of the Los Angeles County Communist Party, as one of the groups "which his group is handling" indicating Communist Party control. [REDACTED]

### Hollywood Council of the Arts, Sciences and Professions

On March 5, 1948, the Arts, Sciences and Professions Division of the Progressive Citizens of America, which division later became the Hollywood Council of the Arts, Sciences and Professions, sponsored a testimonial dinner for Dr.

Harlow Shapley. [REDACTED]



Peoples Songs

The organization Peoples Songs operated in 1947 and 1948 and had its headquarters in Los Angeles at 2256 West Venice Boulevard. The organization was a propaganda agency under the complete domination of Communist elements. Representatives of the group were generally present and took part in programs sponsored by the Communist Party and front organizations.

**III. COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS  
(July 16, 1949 to April 15, 1950)**

**Hollywood Council of the Arts, Sciences and Professions**

On July 8, 1949, Los Angeles informants reported that the Hollywood Council of the Arts, Sciences and Professions (referred to hereafter as the HCASP) was becoming increasingly more important as the principal organization through which the cultural elements of the Communist Party in Hollywood were working, and that the general activities of this organization were under the control of such individuals as John Howard Lawson, Herbert Biberman, Albert Malts and Paul Jarrico.

As of July, 1949, the principal activity of the HCASP was directed toward the defense of the "Hollywood Ten," and in addition this organization was directing its activities toward four major campaigns, as follows:

- (1) The filing of an antitrust suit by the "Hollywood Ten" against the film industry;
- (2) Trying to offset the fact that the United States Circuit Court of Appeals had sustained the contempt conviction of the "Hollywood Ten";
- (3) Obtaining support for the "Bill of Rights Conference" which was held in New York City in July, 1949;
- (4) The instituting of a campaign against the Attorney General and the Bureau.

Twentieth Century-Fox purchased "The Journey of Simon McKeever," by Albert Malts (one of the "Hollywood Ten") for the sum of \$35,000, and then announced that the book would be "shelved" and not made into a picture. The HCASP thereupon began a publicity campaign against the studio and its "shelving" of the book and started a campaign of letter writing in protest of this action. The HCASP sponsored a protest rally on May 25, 1949 using the meeting to protest against the alleged "black list policy" of the various studios and the Motion Picture Producers Association. In addition, the rally was used to raise funds for the defense of the "Hollywood Ten" and the program included a dramatization of "The Journey of Simon McKeever."

Los Angeles informants [redacted] and [redacted] in June, 1949 furnished information indicating that Biberman and Lawson considered as a major current issue the publicity regarding certain film figures which appeared as a result of the reports introduced in the Judith Coplon trial. Biberman

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draw up a rough draft statement for the ECASP, which statement was disapproved by Lawson. The Eiberman draft charged the Bureau with the "deliberate planting of a wholesale smear" against the distinguished citizens of Hollywood. After a discussion of the proposed resolution with Lawson and Ring Lardner, Jr., Eiberman re-drafted his statement which charged in part, "The coincident Red-baiting of Hollywood by the FBI, the result of a deliberate plant for use in a deliberate spy scare, must be denounced as a degradation of public service."

On August 5, 1949, the ECASP held a general membership meeting which was attended by Los Angeles informant [redacted]. At this meeting, David Robinson, the new Executive Director of the ECASP, announced the Continental Congress for World Peace scheduled to be held in Mexico City on September 5-10, 1949, and that the ECASP would play a very prominent and important role in that Congress which was for the purpose of establishing permanent cultural relations in and out of the western hemisphere. Two resolutions were then presented and passed, one being a resolution protesting the appointment of former Attorney General Tom Clark to the Supreme Court, and the other against any loyalty oath being required of the faculty of the University of California. Following this, a report of the Nominations Committee was given and a statement was made indicating that ballots would be counted at the ECASP headquarters on September 26, 1949.

On October 12, 1949, Los Angeles informant [redacted] reported that as a result of the above-mentioned elections, Howard Koch, a screen writer, was elected Chairman and Tibb G. Willner was elected Treasurer. This latter individual has been identified as a Communist Party member.

As a further indication of the Communist influence within this organization, of the ten individuals elected as vice chairman five have been identified by reliable sources as having been affiliated with the Communist Party in Hollywood in the past. These five individuals are as follows: Gregory Ain; Albert Maltz; Sam Moore; Anne Revere; and, Dr. Stephen Fritchman. In addition, of the 68 members elected to the Executive Board, 30 have been identified by reliable informants as past or present Communist Party members, while among the remaining a large number are regarded by various sources as Communist suspects to varying degrees although no positive information to show actual Communist Party membership is available.

This same informant, [redacted] reported that the ECASP is divided into the following divisions: Architecture Division; Music Division; Film Division; Medical Division; Radio Division; Publicity Division; Womens Division; and, the Political Action Committee. Of



On November 16-18, 1949, Los Angeles informant [redacted] reported that the HCAAP had prepared a film strip and a radio play on behalf of the "Hollywood Ten." The script for these was written by Lester Pine, while a recording was made by Dave Ellis. An individual by the name of David Ellis was identified in 1947 as a member of the Communist Party, while Lester Pine was identified as a member of the Communist Party and the Communist Political Association in 1944 and 1945.

On November 28, 1949, Los Angeles informant [redacted] reported that the film strip and recording prepared by the HCAAP had been entitled "It Happened to Hollywood." This informant described the film and recording as very effective propaganda in behalf of the "Hollywood Ten" and against the capitalist system. [redacted]

#### Actors Laboratory

Los Angeles source of information [redacted] a faculty member of the Actors Laboratory, on October 4-5, 1949 reported that the Laboratory had undergone a considerable change, with the school being considerably reduced in size and having only 18 registered students as of October 5, 1949. Several of the school's buildings had been condemned by the City of Los Angeles as unsafe for school purposes and the school had therefore become forced to reduce the size of its student body. The source also reported that as of that time no students were attending the school under the GI Bill of Rights.

The Laboratory had leased a former night club in Los Angeles and was doing over the interior for the purpose of presenting plays, although this latter activity will be separate and apart from the Laboratory itself which will be devoted strictly to training young talent. However, the Laboratory will control the theater and the productions presented there. [redacted]

III. COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS  
(April 14, 1950, to June 23, 1950)

Hollywood Council of the Arts, Sciences and Professions

The Hollywood Council of the Arts, Sciences and Professions (which is generally referred to as the Hollywood Arts, Sciences and Professions Council and as the ASP) continues to be the principal Communist front organization in the Hollywood cultural field. The activities of this organization have been principally centered around the issues of the Hydrogen Bomb, the Mundt Bill, the University of California loyalty oath, and the case of the "Hollywood Ten" with the most intensive activity being devoted to the case of the "Ten." Among the motion picture personalities who were active in this organization are Herbert Biberman, Albert Maltz and Howard Koch.

The activities of the Hollywood Council of the Arts, Sciences and Professions in behalf of the "Hollywood Ten" will be set forth in Section VI.

[REDACTED]

GHS:jgh

**XIX. COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS**  
**(June 24, 1950 to December 31, 1950)**

**American-Russian Institute (ARI)**

The American-Russian Institute of Southern California has been cited by the Attorney General as within the purview of Executive Order 9835. Los Angeles informant [redacted] furnished a copy of a notice by this organization which was distributed at a meeting of the Hollywood Council of the Arts, Sciences and Professions held November 10, 1950, to protest the "Counterattack" publication "Red Channels." This notice announced a function of the ARI to be called "Workshop for Peace" at which the lecture and discussion would be led by Jay Leyda and John Bovingdon. Leyda, a motion picture writer, has been identified as a member of the Communist Party by Los Angeles informant [redacted] while Bovingdon has been identified as a Party member by Los Angeles informant [redacted].

**Civil Rights Congress (CRC)**

This group has been cited as within the purview of Executive Order 9835 by the Attorney General. Los Angeles informant [redacted] on November 15, 1950, reported that the Hollywood Council of the Arts, Sciences and Professions had requested the cooperation of the CRC in connection with the convention of the Hollywood Council of the Arts, Sciences and Professions. This latter organization requested advance notice of all CRC functions and meetings between November 15, 1950, and the convention date in order to pass out leaflets concerning the convention at such CRC meetings. [redacted]

**Hollywood Council of the Arts, Sciences and Professions (HCASP)**

Los Angeles informant [redacted] on June 7, 1950, learned while at the HCASP office that a new organization was being formed to carry on activities in behalf of the "Hollywood 10." At this time, the informant also learned that the HCASP had set up a defense budget for the "Hollywood 10" to be fixed at \$25,000. With regard to the new organization mentioned above, Los Angeles informant [redacted] on June 30, 1950, learned that the new organization was known as the Committee to Free the Hollywood 10 and that its offices had been established adjacent to those of the HCASP. [redacted]

Tolson \_\_\_\_\_  
Ladd \_\_\_\_\_  
Clegg \_\_\_\_\_  
Glavin \_\_\_\_\_  
Nichols \_\_\_\_\_  
Tracy \_\_\_\_\_  
Harbo \_\_\_\_\_  
Belmont \_\_\_\_\_  
Mohr \_\_\_\_\_  
Tele. Rm. \_\_\_\_\_  
Holloman \_\_\_\_\_  
Gandy \_\_\_\_\_

4/6/52  
HHS

Los Angeles informant [redacted] advised that the HCASP, together with the Independent Progressive Party, the Committee for a Democratic Far Eastern Policy and the Midtown Section of the Los Angeles County Communist Party, had scheduled a meeting to be held July 8, 1950, at the Park Manor, 607 South Western Avenue, Los Angeles, concerning the Korean situation.

Los Angeles informant [redacted] furnished a report of this meeting which was attended by a confidential source of Los Angeles informant [redacted]. This source advised that an announcement in the lobby by the meeting place indicated that the meeting was under the sponsorship of the HCASP, the Independent Progressive Party and the Committee for a Democratic Far Eastern Policy. No mention was made of Communist Party interest in the meeting. A leaflet was distributed to those in attendance entitled "Hands Off Korea" which was critical of the United States intervention in Korea, called for an end to the undeclared war, for the outlawing of atom and hydrogen bombs, and urged all peace-minded Americans to sign and circulate the Stockholm Peace Petitions.

One of the speakers at this meeting was Ruben Borough, who identified himself as representing the Independent Progressive Party. He urged those present not to be diverted from the subject of "world peace" by the Korean aggressions and demanded that all American troops and supplies be withdrawn from Korea immediately. He stated the Korean War is illegal and the United States had no right to interfere in Korea. He predicted that the United States would be defeated in Korea and other places and that the defeat would be assisted by the "democratic peace-loving people of the world who will come to the assistance of the Koreans in a few days." He further added that "we" will put our own President in the White House, one who would truly represent the progressive forces in the United States and the world. A resolution was presented and adopted without dissent calling for the defeat of the Mundt Bill.

One other principal speaker was Peter Hays, former editor of a Korean newspaper published in Los Angeles, whose address was generally to the effect that the South Koreans had started the war and were the real aggressors.

By way of identification, Borough has been repeatedly cited by the Tenny Committee as a sponsor of or otherwise affiliated with numerous organizations, while Hays has been identified by Los Angeles informant [redacted] as an active Korean Communist Party member.



Los Angeles informant [redacted] in the first part of July 1950 reported that the Film Division of the NCASP had recently made a short film called "Bombs Away" with actor Ian Harvey. This informant advised that the Peace Information Center in New York had requested a copy of this film to be sent to Czechoslovakia for entrance into a peace conference. Harvey is a radio and stage actor who has been active in the NCASP although he was not definitely known as a Party member.

Los Angeles informant [redacted] on August 4, 1950, identified from his own experience within the Communist Party certain officers of the NCASP as Communist Party members. These individuals are as follows: John Howard Lawson; Albert Maltz; Sam Moore; Tibb Willner; Sam Albert; Dr. Murray Abenitz; Edward Biberman; Herbert Biberman; Sonja Biberman; Howard Da Silva; Edward Dmytryk; Lou Harris; Paul Jarrico; Charles Katz; Melvin Levy; Michael Lindeman; Ben Margolis; Dorothy Parker; George Pepper; David Robison; Walde Salt; Adrian Scott; and Victor Shapiro.

On August 23, 1950, Los Angeles informant [redacted] reported that the NCASP claimed a membership at that time of 1200.

During August 1950, the NCASP widely advertised its sponsorship of "Operation; Peace" at an exhibition of contemporary art by 55 Southern California artists. The exhibit was to be dedicated to peace and included a series of symposiums on the evenings of August 10, August 17 and August 24, 1950. Among the guest speakers at these symposiums were to be Edward Biberman, Diamond Film and Morris Carnovsky. These three individuals in the past have been identified as Communist Party members.

At the symposium on August 10, 1950, which was attended by an Agent of the Los Angeles Office, a showing was given of the film "Brotherhood of Man" which was written by Ring Lardner, Jr., one of the "Hollywood 10." Following this film, a speech was given by Frances Williams, who generally attacked discrimination against minority groups, the jailing of the "Hollywood 10," "thought control," the House Committee on Un-American Activities and the injustice of the decisions of the Supreme Court. Following her talk the film "The Hollywood 10" was shown, which film was produced by the Film Division of the NCASP. This picture runs approximately twenty minutes and combines family shots of each member of the "10" with certain of their writings, citations,

music awards, etc., and also includes certain actual scenes of the hearings by the House Committee on Un-American Activities. It also includes a round table discussion among the members of the "Hollywood 10" in which they deal with "thought control," political prisoners, censorship of art, abridgement of civil rights, creeping Fascism and the drive against labor, loyalty oaths, black lists, etc. Edward Biberman also spoke at this meeting.

[redacted] reported his observations of the second symposium, held on August 17, 1950. He advised that the first speaker's discussion was in conjunction with black and white picture slides entitled "Who Wants War? Who Wants Peace?", which slides portrayed bloated capitalists, Wall Street control and imperialistic forces fighting the North Korean people's artists. This was followed by a second series of slides illustrating the artist's role as a soldier, pointing out that art was valuable as a form of thought transference because in backward countries the underprivileged masses are illiterate. The slides dealt principally with "Graphic Arts Workshop of Mexico." The slides pointed out the poor ragged half-starved peasants slaving in the fields and factories while the products of their labor were funneled into the greedy mouths of Mexican officials and Wall Street brokers disguised in the garb of Uncle Sam. From Wall Street a few pennies trickled back to the worker while truckloads of gold poured into the brokers' hands and money bags.

The series of slides concerning "Who Wants War? Who Wants Peace?" illustrated the Wall Street broker pouring sums of money into all parts of the world in a vain attempt to buy support. The American worker was symbolized by a farmer plowing a field, while bowed down by the weight of a huge cannon strapped on his back. The principal speaker at this meeting was Diamond Kim, previously identified, who spoke in support of North Korea.

[redacted] also attended the third symposium, on August 24, 1950, and he reported that this meeting was quite disorganized and the speakers obviously untrained, with the general theme being "I Am For Peace." [redacted]

On August 21, 1950, Los Angeles informant [redacted] reported that certain officials of the Independent Progressive Party believed it desirable to present as a Congressional candidate someone of prominence like Gale Sondergaard (Mrs. Herbert Biberman) or Margaret Maltz, also a wife of one of the "Hollywood 10." In this connection, the "Daily People's World" on September 22, 1950, announced that Mrs. Jeanne Cole, wife of Lester Cole, one of the

"Hollywood 10" would be the Independent Progressive Party candidate from the 15th Congressional District. On September 21, 1950, officials of the HCASP and the Independent Progressive Party conferred concerning a campaign manager for Cole. Six individuals were considered and each of them has in the past been identified as affiliated with the Communist Party. On October 10, 1950, [redacted] Independent Progressive Party revealed that [redacted] Sharp had been chosen as Mrs. Cole's campaign manager. In 1949, Sharp was identified by Los Angeles informant [redacted] as a member of the Communist Party.

Los Angeles informant [redacted] in September and October 1950 reported that the HCASP was devoting its principal efforts toward its planned convention in the latter part of 1950. It was planned that the convention would be divided into various panels concerning science, communications and arts. [redacted]

On October 25, 1950, Los Angeles informant [redacted] reported that the HCASP, through its Executive Director, Sarajo Lord, was cooperating with the American Committee for Protection of Foreign Born in connection with the arrest of two aliens in Los Angeles. Representatives of the American Committee for Protection of Foreign Born urged that the HCASP start a campaign of letters, telegrams, etc., to the President, Attorney General and the local immigration office protesting the arrest of such aliens. The American Committee for Protection of Foreign Born also contemplated a picket line in Los Angeles on October 26, 1950, for a two-hour period and on October 25, 1950, representatives of the HCASP were contacting its various divisions advising them of the picket line.

Los Angeles informant [redacted] advised that the HCASP convention was scheduled for December 2-3, 1950, and that the Nominations Committee prepared the slate of delegates under the leadership of Sonja Biberman, who has been identified as a Communist Party member. The informant reported that numerous Executive Board meetings had been held to prepare for the convention and it had been decided that the theme of the entire convention would be to continue the campaign to fight against thought control, censorship and the blacklisting of artists, scientists and other professions. [redacted]

During November 1950, [redacted] it was learned that the HCASP had completed a new film entitled "Speak Your Peace." This film generally attempts to

portray what the average individual can expect unless the atom bomb is outlawed and all nations settle down to peaceful collaboration. It is suggested that the only way this can be accomplished is to demand and work for peace. The principal character is based on a skit presented by the HCASP at several past functions. Briefly the pilot of a bomber carries out his assignment of dropping an atom bomb and returns toward home with his gasoline supply low. En route he meets an enemy aircraft and radios that pilot that there is no one returning home since the eastern hemisphere has been blasted from the map. The enemy pilot radios back merely "Wait until you try to find your own base in the western hemisphere."

The HCASP carried an advertisement in the November 1950 issue of "Daily Variety" announcing a protest meeting against the "Counterattack" publication "Red Channels." In this connection, the organization held a rally on November 10, 1950, at the Globe Theater in Hollywood, at which meeting the principal speakers were Waldo Salt, Dick Powell (not to be confused with the actor of the same name), Betsy Blair (Mrs. Gene Kelly), Gail Sondergaard and David Robison. Of these individuals, Salt, Sondergaard and Robison were members of the Executive Board of the HCASP who had been identified by Los Angeles informant [redacted] as having been members of the Communist Party.

#### Independent Progressive Party (IPP)

On November 8, 1950, Los Angeles informant [redacted] advised that Sadie Ornitz, wife of one of the "Hollywood 10," had a pamphlet which she desired to be distributed to all IPP members, and had called on the IPP for its membership list. A spokesman for the IPP advised her that it was the organization's policy not to give out its membership list but that if she would see that her material was delivered to the IPP office, it would be distributed. Los Angeles informant [redacted] has advised that the IPP in Los Angeles County is under the complete control of the Communist Party which sets its organizational goals, lays down its perspectives, organizes its forces and proposes its levels of organization and assigns its leadership.

#### Minute Women for Peace

Los Angeles informant [redacted] on July 11, 1950, advised that a new organization had been formed to be called Minute Women for Peace. This informant received a letter from the HCASP headquarters enclosing a pamphlet of the new organization, together

with a letter signed by Sylvia Blankfort as Chairman of the Minute Women for Peace. (Sylvia Blankfort has been identified as a member of the Communist Party). This material pointed out that war is closer than it has been in five years and that women can be a powerful voice in stopping it. The material called for the services and cooperation of individual women and women's auxiliaries, guilds and clubs in helping to achieve peace. Accompanying the material was a brochure outlining the program of the new organization as consisting of the collection of 250,000 signatures in Los Angeles County on ballots for peace, which ballots were addressed to the United Nations and contained the statement "Save the Peace by Outlawing War and the Atomic Bomb." These ballots were to be presented to the United Nations on August 6, 1950, the anniversary of the dropping of the bomb on Hiroshima, as proof of the deep desire of the American people for peace. The group was to supply ballot boxes in shopping areas, at religious and social gatherings, and wherever individuals would congregate. On September 5, 1950, it was learned that the telephone listing for this organization had been cancelled and it was apparently no longer in existence.

Political Prisoners Welfare Committee, aka Committee  
for the Welfare and Relief of Political Prisoners

[redacted] a confidential source of the Los Angeles Office, on October 10, 1950, advised that the above organization is a new group just getting started, and that Lillian Ripps was active in its formation. In 1947 Ripps was identified by Los Angeles informant [redacted] as an active member of the Communist Party who had been such a member for at least five years as of that time.

The aims of the organization are:

- (1) To provide welfare for the wives and children and husbands of political prisoners in case they are picked up by a law enforcement organization;
- (2) To provide homes and education for children in case parents are arrested as political prisoners;
- (3) To provide books and writing material for political prisoners presently in jail;

(4) To establish rights for political prisoners in jail, (it was commented that political prisoners must be treated differently from ordinary criminals serving jail sentences);

(5) To prevent political prisoners from doing hard labor; and

(6) To put pressure on wardens of penitentiaries to enable political prisoners to receive books and other published material).

#### Theater Lab of the First Unitarian Church

Late in 1950 a press release of this group revealed it was under the direction of Margrit Roma, who was known to Los Angeles informant [redacted] in 1947 as a member of the Communist Party. Los Angeles informant [redacted] advised that certain literature of the Theater Lab was included in the mailings of material by the HCASP. This literature indicated the aim of the group was "to dramatize the meaning of the ideals which Unitarians believe and seek to practice.....justice, equality, brotherhood and freedom." The organization is composed of directors, actors, technicians, stage designers and workers, and the group rehearses three times weekly at the First Unitarian Church. [redacted]

#### The Unitarian Sunday Evening Club

Notices were received by an Agent of the Los Angeles Office from the First Unitarian Church in Los Angeles which stated that the Unitarian Sunday Evening Club had announced its schedule for its winter series. Among the speakers who were scheduled to appear were: Dorothy Tree, actress; Harry Hay, instructor at the Southern California Labor School; Ella Winter, author and journalist; and Guy Endore, motion picture writer. Los Angeles informant [redacted] has identified Tree, Winter and Endore as affiliated with the Communist Party within the experience and knowledge of this informant. Los Angeles informant [redacted] has identified Hay as a Communist Party member.

With regard to the First Unitarian Church, Los Angeles informant [redacted] has advised that the church is under the leadership of Dr. Stephen H. Fritchman, who was formerly in the Boston area. The informant has stated that of his own knowledge the church premises have been used on numerous occasions in the past by the local Communist Party for meetings and other functions. [redacted]

III. COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS  
(January 1, 1951, to June 15, 1951)

Hollywood Arts, Sciences and Professions Council (ASP)

In December, 1950, Los Angeles Informant [redacted] advised that the ASP continues to be the most important Communist controlled organization among the Hollywood intellectuals and professional people and its importance lies in the fact that it numbers among its membership a number of well-known people associated with the motion picture and allied industries. Los Angeles Informants [redacted] and [redacted] advised that during November and December the organization, in addition to its campaign on behalf of the "Hollywood Ten" also concentrated on a campaign against the "McCarran Law."

The ASP had scheduled a meeting for January 5, 1951, at Troupers Hall in Los Angeles but on the day before the meeting the hall cancelled the reservation. Los Angeles Informant [redacted] advised that the cancellation was the result of a contact with the hall by representatives of the Screen Actors Guild who advised the manager of the hall that the ASP was a Communist front organization.

The meeting of January 5, 1951, was transferred to the New Globe Theater and was attended by approximately 200 individuals. The program began with a chronicle of the birth of the Bill of Rights and the struggle against Alien and Sedition laws and then attempted to show the parallel of these laws with the McCarran Act. The principal speakers at the meeting were Carey McWilliams and Reverend Einar Engberg. Thereafter, Karen Morley appeared on the stage and read a letter to President Truman urging that he use his best efforts to repeal the McCarran Act. The audience voiced its unanimous approval of the reading of the letter. [redacted]

On January 30, 1951, the ASP furnished to its members a ballot listing officers and members of the Executive Board for the year 1951 which reflected that the ballots would be counted on or after February 9, and the first meeting of the new board would be held on February 14, 1951.

With reference to the officers nominated, it was noted that two of the three vice-chairmen nominated were Gale Sondergaard and Reverend Stephen Fritchman, both of whom have been identified as Communists.

The 57 nominees for the Executive Board were broken down to include representatives of each of the various divisions of the ASF and the nominees who have been identified as Communist Party members from each of the divisions are as follows:

- Music Division - Of the six nominees, Sam Albert, James Arkatov, Naomi Boss and Joseph Eger have been identified in the past as members of the Communist Party.
- Arts and Architecture Division - Of the six nominees, Gregory Ain, Edward Biberian and Garrett Eckbo have been identified in the past as Communist Party members.
- Medical Division - Of the five nominees, Doctors Murray Abowitz, Joseph Hittleman, Richard Lippman and Thomas Perry have been identified in the past as Communist Party members.
- Dance Division - Of the six nominees, Paul Barlin, Libby Burke, Sue Remos, and Rhea Wachman have been identified in the past as members of the Communist Party.
- Radio Division - Of the five nominees, Jack Robinson and David Robison have been identified in the past as members of the Communist Party.



**Film and Field  
Theater Division**

- Of the fourteen nominees, Lee Barrie, Herbert Biberman, Paul Jarrico, Howard Da Silva, John Howard Lawson, Mitchell Lindeman, Connie Lindeman, Albert Maltz, Shimen Ruskin, Waldo Salt and Frances Williams have been identified in the past as Communist Party members.

Among the eleven nominees for members-at-large of the Executive Board, Helen Blair, Ann Parks Feldman, John Lee, Rabbi Franklin Cohn, Sonia Biberman, Ben Margolis, and Victor Shapiro have been identified in the past as Communist Party members.

[REDACTED]

**XII - Communist Infiltration of Intellectual Groups  
(June 15, 1951, to April 15, 1952)**

**Hollywood Arts, Sciences and Professions Council (ASP)**

The Hollywood Arts, Sciences and Professions Council, hereinafter referred to as the ASP, has been characterized by [REDACTED] head of the [REDACTED]

as a completely Communist-dominated group for intellectual and professional people in Hollywood although membership in the ASP does not of itself necessarily connote membership in the Communist Party. [REDACTED]

During the past year, the ASP has remained the predominately active Communist-controlled organization among the Hollywood intellectual and professional people. Its major activities have been directed toward such matters as peace propaganda, continued defense of the Hollywood Ten, attacks upon the House Committee on Un-American Activities hearings, repeal of the Smith Act, defense of the arrested CP leaders for violation of the Smith Act, the possibility of getting more Negroes into cultural pursuits including motion pictures, and finally a pressure campaign for the reinstatement of three doctors who were recently dropped from the roster of physicians at the Cedars of Lebanon Hospital and who were all members of the Medical Division of the Hollywood ASP.

In connection with the activities of the ASP in attempting to get more Negroes into cultural pursuits, a membership meeting was held at its offices at 7410 Sunset Boulevard, Los Angeles, on December 18, 1951. The announced purpose of the meeting was to hear a discussion of the subject "Jim Crow, Cultural," and what could be done about it, particularly in the Hollywood motion picture industry. The principal speaker on this subject was film writer Fred Rinalde, an individual whom the HCUA unsuccessfully endeavored to subpoena for one of the Committee hearings during the past year and who has been named by four witnesses in sworn testimony before the Committee in September 1951 as having been affiliated with the CP in Hollywood. Attendance at this meeting consisted of approximately thirty-five members.

Tolson \_\_\_\_\_  
Ladd \_\_\_\_\_  
Nichols \_\_\_\_\_  
Belmont \_\_\_\_\_  
Clegg \_\_\_\_\_  
Glavin \_\_\_\_\_  
Harbo \_\_\_\_\_  
Rosen \_\_\_\_\_  
Tracy \_\_\_\_\_  
Mohr \_\_\_\_\_  
Tele. Rm. \_\_\_\_\_  
Nease \_\_\_\_\_  
Gandy \_\_\_\_\_

WCT:rep

In discussing the subject of "Jim Crow, Cultural" and discrimination against Negroes in the cultural field in general, Rinalde pointed particularly to the motion picture industry and the lack of opportunity for Negro artists in this field. He discussed his views on the subject generally and pointed out that the ASP organization in particular should take steps to cure this evil and make it possible for more Negro artists and workers to enter the motion picture field. He urged those in the ASP who had connections and contacts with important people in the film industry to pressure these individuals to open up employment in films for Negro artists and other workers.

[REDACTED]

With regard to the continued fight of the ASP against the HCUA hearings, [REDACTED] identified above, advised on January 24, 1952, that what appeared to be a new Communist front organization was being organized for the purpose of supporting and defending the members of the legal and medical professions and other professional people who had been subpoenaed or may be subpoenaed before the HCUA at its forthcoming Los Angeles sessions. According to [REDACTED] this new organization was called the Citizens' Committee to Preserve American Freedoms and it had as its Chairman Dr. A. A. Heist, who is the Executive Director of the local chapter of the American Civil Liberties Union. The purpose of this committee was to rally prominent people to the defense of doctors and attorneys subpoenaed to testify before the HCUA.

With regard to this organization, [REDACTED] advised on February 6, 1952, that this group had set up offices at 6513 Hollywood Boulevard in Hollywood adjoining the offices of Attorney William B. Eberman, Sam Houston Allen, William M. Samuels, Fred H. Steinritz and Aubrey I. Fian, all of whom were named by David Aaren as CP members during Aaren's testimony before the House Committee on January 22, 1952.

The Citizens' Committee to Preserve American Freedoms held its first public meeting at the Arlington Theater, 2517 West Washington Boulevard, Los Angeles, on February 12, 1952. According to [REDACTED] who was present at this meeting, the attendance was estimated to be between 700 and 800. [REDACTED] noted that during the meeting the Chairman announced that the purpose of this organization was destruction of the Un-American Activities Committee and the defense of those persons "persecuted" by the Committee.

The above organization held a dinner at the Hollywood Athletic Club in Hollywood on Sunday evening, February 17, 1952. Attendance at this affair was by invitation only, according to [REDACTED] who was present. Informant advised that the invitation noted that this Committee is dedicated to maintain American rights for all; that it agrees with the American Civil Liberties Union that "nothing is so un-American as the Committee's (HCUA) own activities"; that the purpose is to acclaim and apply the Bill of Rights every day in every way for doctors, lawyers, journalists, unionists and every other person.

According to the above informant, this organization had been organized to operate against the HCUA and to continue to do so until the HCUA is dissolved and that it is also proposed to organize similar committees in other cities throughout the country.

[REDACTED]

With regard to the three doctors who had been released by the Cedars of Lebanon Hospital, [REDACTED] previously identified, advised on February 20, 1952, that these three doctors were Murray Abowitz, Richard Lippman and Alexander Pennes, all of whom were important and active members in the Medical Division of the ASP. She continued that this incident had resulted in the formation of the Committee for Medical Freedom. She stated that while publicly there is no official connection between this group and the ASP it actually was set up

directly by the ASP. As proof of this she stated that she attended a meeting of the Medical Division of the ASP at the home of Dr. Morris Feder who was known to [redacted] as a member of the Los Angeles Communist Party during the 1946-1947 period. This meeting was attended by 40 to 50 members of the ASP and its principal speaker was Joe Joseph, the National Executive Director of the National Council of Arts, Sciences and Professions. During the speech Joseph told the meeting that there are many people who sympathize with the ASP yet cannot accept the ASP's entire program. Referring to specific issues such as the subpoenaing by the HCUA of numerous witnesses from professional fields and the issue surrounding the dismissal of three doctors from the Cedars of Lebanon Hospital staff, Joseph told the meeting that we (ASP) have established subcommittees on organizations such as the Citizens' Committee to Preserve American Freedoms and the Committee for Medical Freedom. He continued that the Committee for Medical Freedom is for the purpose of supporting the three doctors in their efforts to be reappointed to the staff of the Cedars of Lebanon Hospital at Los Angeles.

[redacted]

On February 25, 1952, the Committee for Medical Freedom held a meeting at Larchmont Hall in Los Angeles which was attended by [redacted] previously identified. Attendance at this meeting was between 500 and 600 people and the three released doctors were introduced by Mrs. Sylvia Miller who was identified by [redacted] in 1947 as a member of the CP in Los Angeles. It should be noted here that Dr. Murray Abowitz has been identified by [redacted] as a member of the CP in Los Angeles in 1947; Dr. Alexander Pennes was identified in January 1952, by [redacted] former CP member, as having been a member of the Medical Branch of the CP in Los Angeles in 1947; Dr. Richard Lippman was identified in January 1947 by [redacted] as a member of the CP in San Francisco prior to his coming to Los Angeles.

Dr. Pennes spoke on the issue of the Cedars of Lebanon Hospital's dismissals stating that the only basis for his dismissal from the staff there was because his name had been mentioned in the course of the HCUA hearings in Los Angeles last September.

Dr. Abowitz spoke on the same issue and said that the Cedars of Lebanon Hospital had found it necessary to put extra help on its switch board to take care of protest calls which it received as a result of the dismissals.

Dr. Lippman was the last speaker and the gist of his remarks was that 'loyalty boards, loyalty oaths and un-American committees have affected every field of science.

The Executive Board of the Medical Division of the ASP met on February 1, 1952, at the home of Dr. Max Schoen, 535 1/2 North Spaulding, Hollywood. According to [REDACTED] Dr. Schoen was recruited into the Los Angeles County Communist Party in approximately 1946. [REDACTED] attended this meeting at which further discussion was had in regard to action to be taken on the Cedars of Lebanon Hospital issue. It was decided that the main concentration should be on getting signatures on petitions demanding the reinstatement of the three dismissed doctors. It was also decided that a letter was to be prepared by John Howard Larson to be sent to prominent scientists all over the United States explaining the Cedars of Lebanon case and requesting a statement as well as a contribution.

[REDACTED]

**III COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS  
(July 15, 1952, to February 15, 1953)**

**Hollywood Arts, Sciences and Professions Council (ASP)**

The Hollywood Arts, Sciences and Professions Council, hereinafter referred to as the ASP, has been characterized by

as a completely Communist dominated group for intellectual and professional people in Hollywood, although membership in the ASP does not of itself necessarily connote membership in the Communist Party.

Although [redacted], a reliable informant of the Los Angeles Office, advised in November, 1952, that the general membership of this organization has steadily decreased to a point where as of November, 1952, there were only 270 members who were currently paid up in their dues, the ASP has remained the predominantly active Communist-controlled organization in the Los Angeles area. Its major activities during the past year have been directed toward such matters as peace propaganda, attacks upon the HCUA hearings, support of the campaign for clemency for the Rosenbergs, repeal of the Smith Act and a campaign for getting more Negroes into cultural pursuits including motion pictures.

The above informant advised on August 11, 1952, that at that time the organization was in desperate financial condition and that its membership, particularly its sustaining members, had fallen off considerably which was probably accounted for by the exposures resulting from the various hearings by the HCUA. This informant continued that film writer John Howard Lawson continues to be a dominant force in this organization, that he attends meetings of the Executive Board and that his comments and analyses of various policy issues are invariably considered with considerable attention and respect. It is noted that John Howard Lawson is one of the so-called "Hollywood Ten."

With regard to the activities of the ASP in attempting to get more Negroes into cultural pursuits, it sponsored what it called an "Equal Rights Conference for Negroes" on June 14, 1952. This was an all day affair held at the Alexandria Hotel

in Los Angeles with the afternoon session being broken down into four simultaneous panels or discussions, namely Mass Media of Communications; Science and Education; Art, Music and Dance; and Health Welfare and Housing.

According to [redacted] an attorney who is a reliable informant of the Los Angeles Office and who attended the above conference, it was dominated throughout by persons who have been linked with Communist Party activities in Hollywood for many years. He estimated the attendance at this conference at between four and five hundred. The purpose of the conference was to point up the alleged discrimination against Negroes in the entertainment field particularly the motion picture industry. As a result of the conference resolutions were passed and a program initiated to force the employment of more Negroes by the film and allied industries. This program was to include the picketing of studios, delegations to film executives and publication of a new "agitational" magazine by the ASP. According to [redacted] the ASP proposed to send committees to call on various Hollywood producers with the demand that Negroes be given their rightful place in film production on all levels. This action was to be followed up with a barrage of letters and a new magazine with the ASP resorting to picket lines, if necessary, in front of each studio to force the issue. [redacted]

It is noted that just prior to the holding of the above conference a number of Negro artists in the entertainment field signed a full page advertisement which appeared in the "Hollywood Reporter" on June 13, 1952, and in which they repudiated this conference. The advertisement in effect stated that the ASP does not speak for the Negro people and that the conference was being promoted in the official Communist Party press. This advertisement was signed by such prominent Negro artists as Hattie McDaniel, Eddie Anderson and Louise Beavers.

Although he did not take part in any of the speeches during the conference, John Howard Lawson was observed to be sitting in the rear of the room and after most of the discussion on the various resolutions had been completed Lawson got up to revise and amend the entire thing. It was his thought that what was needed instead of numerous resolutions was an over-all "action program" under which there would be delegations to call on film producers distribution of



pamphlets and literature and complete cooperation with other progressive organizations all with the purpose in mind of doing away with discrimination against Negroes and forcing their employment in the entertainment field. Lawson's suggestions, comments and amendments were accepted without question with no argument from anyone. [REDACTED]

It may be noted that the above conference was addressed by such people as Jack Robinson, Fred Rinalde, Cleophus Brown, Adrian Scott, Mitchell Lindeman and Michael Wilson all of whom have been reliably identified as past members of the Communist Party. [REDACTED]

In the early part of July, 1952, the ASP issued a letter to its membership and friends dated July 8, 1952, calling attention to the fact that almost a month had passed since the organization had sponsored its "conference on Equal Rights for Negroes" and that during this time the various divisions of the ASP had been actively working to carry forward the program which had stemmed from that conference. The letter cited as examples the fact that the Dance Division of the ASP had secured fifteen dance scholarships for young Negroes and dancers, that the Medical and Architectural Divisions were continuing their Equal Job Opportunities Campaign with excellent results and that the Mass Communications Division was preparing a fall campaign to break down discriminatory hiring practices in the entertainment field.

The above letter sought the assistance and participation of its entire membership in these and other "equal rights" activities and called attention to the fact that a so-called "Equal Rights Continuation Committee" had been set up within the ASP to co-ordinate this program. The letter further noted that the ASP in cooperation with other organizations had already started a campaign to open the Hollywood Bowl to presentation of Negro concert artists and the hiring of Negro staff personnel there.

On July 19, 1952, it was reliably reported that Fred Rinalde, previously identified, was eager to initiate a plan of the ASP to have a delegation call on Mr. Eric Johnston, head of the Motion Picture Producers Association, for the purpose of enlisting Johnston's cooperation in opening up the entertainment field for more Negro artists. It was Rinalde's idea to start out by getting thousands of signatures on a petition following which there would be a meeting of all of the signers for the purpose of choosing delegates to call upon Johnston. Rinalde wanted a deadline of August 15, 1952, set for this campaign. [REDACTED]

In connection with the fight of the ASP for the hiring of more Negro artists in the motion picture and allied industries, an article appeared in the "Daily Worker" of August 12, 1952, setting forth statistics concerning the employment record of Negroes in the motion picture industry. According to this article the following statistics were set forth: In 1951, 7 out of approximately 350 motion pictures included Negroes in recognizable roles. Not one Negro writer is under contract to a major motion picture studio. Not one Negro is employed as a story analyst. Not one Negro is an executive of a motion picture studio. Of the workers employed on the back lots, there are no Negro grips (stage hands), carpenters, painters, set designers or set erectors and of the great number of musicians employed in Hollywood very few are Negroes. ("Daily Worker," 8/12/52; [REDACTED])

As set out previously in this memorandum, the ASP purposed to initiate a new publication advancing the aims of the organization.

The first issue of this publication was finally issued in January, 1953, and is called "Hollywood Review." According to this issue, "Hollywood Review" hopes "to provide a forum for the rising protests voiced by many consumers of Hollywood entertainment over the distortions, violations and deliberate falsification of cherished American freedoms so obvious in much of the current contents of film, TV and radio fare." The principal article in this issue was one written by film writer Michael Wilson entitled "Conditioning the American Mind; War Films Show Vision Over-All Policy." The general theme of Wilson's article was that the film industry is being influenced by the Pentagon to put out films on war subjects which will condition the American people to accept the inevitability of war.

Another feature article in this issue dealt at some length with the alleged discrimination against Negro artists in the film, radio and TV industry.

In its statement of policy and purposes this issue sets forth in part "'Hollywood Review' will expose the varied aspects of the effort to degrade and intimidate the American mind; the crude and the subtle, the direct and the indirect... It is our contention that the entertainment industry is selling a product which is increasingly opposed to the best interests of the vast majority of the men, women and youngsters who consume it." [REDACTED]

To further implement the foregoing program of the ASP, in November, 1958, the ASP put out an announcement to the effect that one of its divisions, the Field Theater, had formulated a plan to establish an agency for "progressive performers" which agency would book them and represent them on an exclusive basis. The announcement noted that the "progressive performer" faces a steadily multiplying need for his services and that the recent election results show just how effective the total black-out technique has been in keeping any progressive message from reaching the people through commercial channels.

The ASP Field Theater, however, maintains that the performer can create new channels and can break through the blackout by reaching people directly which it maintains must be done immediately and on a far greater scale than in the past.

The announcement further stated that under this new plan to represent "progressive performers" on an exclusive basis, the new agency would establish a minimum scale for performers, publicize the artists, maintain a 24-hour-phone service for bookings, insist on advance deposits for bookings, work consistently to broaden sources for bookings and handle all negotiations for the performers.

According to [REDACTED] previously identified, the above plan is a recent development and there has been no definite information received as to just how successful the ASP has been in its plan for such an agency.

#### Citizens Committee to Preserve American Freedom

This organization has been previously identified in this memorandum as a group which was organized in January, 1958, for the purpose of supporting and defending the members of the legal and medical professions and other professional people who have been or may be subpoenaed by the HQDA. According to [REDACTED] this organization is a typical Communist-influenced group formed for a specific purpose.

A reliable informant made available the first copy of the official publication of this organization, which was issued in August, 1952, and was called "Facts for Freedom." This publication announced that a "warm" welcome was being planned for the HCUA when that Committee comes to Los Angeles to open its hearings on September 29, 1952.

This publication identified the Citizens Committee to Preserve American Freedom as an organization "formed to abolish the Un-American Activities Committee as a menace to Americanism." It announced that its program is supported by broadly representative leaders in union, liberal and community affairs and that the program included plans for a giant mass meeting to be held at the Embassy Auditorium in Los Angeles prior to the opening of the HCUA hearings. It urged all interested people and organizations to invite speakers of the Citizens Committee to Preserve American Freedom to address them, to send resolutions to the President and Attorney General in Washington condemning the HCUA and to contribute and raise funds to support the campaign of this organization.

[REDACTED]

On October 3, 1952, [REDACTED] confidentially advised the Los Angeles Office that he had attended the above-mentioned rally at the Embassy Auditorium on September 26, 1952. He continued that this rally was in general an attack upon the HCUA and its contemplated hearings in Los Angeles.

[REDACTED]

Following the hearings of the HCUA in Los Angeles in September and October, 1952, [REDACTED] Universal Recorders, Hollywood, California, confidentially advised that the Citizens Committee to Preserve American Freedom had ordered 200 sets of a recording made. This recording is labeled "Voices of Resistance" and incorporated excerpts from the actual testimony of a number of witnesses who had been subpoenaed before and who had refused to cooperate with the HCUA at the above-mentioned hearings.

The October, 1952, issue of "Facts for Freedom" noted that the above-mentioned "Voices of Resistance" records were available for purchase from the Citizens Committee to Preserve American Freedom by mail at \$5 per set. It described these records as "better than any on the spot description.... which express the courage, vitality and fight-back quality of the witnesses, dramatizing an event of historical importance."

[REDACTED]

Southern California Council to Abolish the Un-American Activities Committee

According to information obtained from [redacted] a reliable informant of the Los Angeles Office, this organization was formed in September, 1952, to oppose the HCUA and to support those witnesses subpoenaed before it who intended to defy the HCUA. This group was organized at a meeting of representatives and delegates from a number of organizations all of whom were hostile to the HCUA and its probe of the extent of Communist infiltration into professional groups in the Los Angeles area.

This informant indicated that it was too early to determine whether this organization would continue as a going concern or whether it was merely a paper organization created for a specific purpose only. It would appear that the latter is the case.

According to [redacted] of the "Hollywood Citizens News" a press release issued by the above group on September 23, 1952, indicated that its headquarters are located at 5851 Avalon Boulevard, Los Angeles, which is the address of the CIO Building. This release announced that "pickets for freedom" would march at the Los Angeles Field Building all day to protest the hearings by the HCUA. It further announced that this organization was formerly established in an all day meeting on September 20, 1952, at which plans were made for the above demonstration.

It is noted that during the session of the HCUA on September 30, 1952, circulars issued by this organization were passed out at the picket line which was maintained in front of the Federal Building where the hearings took place. These circulars charged the HCUA with being the real threat to democracy and with using hysteria, smear and fear as its major weapons. [redacted]

Champions of the Bill of Rights

The "Daily Peoples World" of October 7, 1952, the day the HCUA hearings terminated in Los Angeles, carried an announcement that a rally would be held at the Embassy Auditorium in Los Angeles on October 8, 1952, under the auspices of the Champions of the Bill of Rights and that

the purpose of this rally would be to honor all subpoenaed men and women "who upheld and protected the Constitution before the Un-American Activities Committee." According to [redacted] previously identified, indications were that this group was apparently another paper organization created for the particular purpose of sponsoring the above rally. She advised that actually the program for this rally was organized by film writers Paul Jarrico, Adrian Scott and Michael Wilson all of whom are important figures in the Hollywood Arts, Sciences and Professions Council and all of whom have also been reliably identified as important members of the Communist Party in Hollywood during the 1940's.

Agents of the Los Angeles Office attended the above-mentioned rally and reported that its program consisted of hearing an excerpt from the testimony of each of the uncooperative witnesses who have appeared before the various sessions of the HCUA. Each of the witnesses who was present read his or her excerpt from off-stage over a public address system following which his or her name was announced and thereafter he or she came on stage from the wings and took a chair on the platform.

Eighty-four individuals who had been uncooperative witnesses before the HCUA were thus introduced. The program then continued with an appeal for funds and speeches by Gene Stone, Dr. Alexander Penness and Rose Rosenberg who represented the artists, the doctors and the attorneys, respectively. It is noted that all three of these speakers have been reliably identified as having been members of the Communist Party in Los Angeles.

The rally concluded with the presentation of a resolution which was unanimously accepted by voice vote of the audience and which called for, among other things, publication of a booklet regarding the recently concluded HCUA hearings, activity on an individual and organizational basis to defeat Congressman Donald L. Jackson and Clyde Doyle for re-election and to boycott employers who refuse to discontinue the use of "black lists." [redacted]

#### National Negro Labor Council

According to "The Worker" of December 28, 1952, the National Negro Labor Council, at its recent convention held in Cleveland, adopted a cultural program calling for

the organization and utilization of Negro artists, material and outlets "now damned up and frustrated by white supremacy." This organization set up a committee consisting of Paul Robeson, William Marshall, star of *Lydia*, and John Gurch III, actor and vocalist, to "assume responsibility for starting a National Negro Theater as a section of the National Negro Labor Council." ("The Worker," 12/20/52, [REDACTED])

**III. COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS  
(February 15, 1953 to July 15, 1953)**

**Committee for the Negro in the Arts**

On May 8, 1953, [redacted] a reliable informant of the New York Office, advised that the Committee for the Negro in the Arts continues to serve the interests of the Communist Party in New York City and propagandize alleged acts of racial discrimination in the employment of Negroes in the arts' field. He continued that this Committee has been limited in scope to New York City and its headquarters are located at 261 West 125th Street, New York City.

On June 4, 1953, the April 1953 report sheet of this organization stated that on May 10, 1953, there would be an opening of the Negro Film Center which would house the Harlem Film School and Workshop. According to this report, this Film Center was to be the Film Chapter of the Committee for the Negro in the Arts. [redacted]

**National Council of the Arts, Sciences and Professions**

The National Council of the Arts, Sciences and Professions has been cited as a Communist front by the Congressional Committee on Un-American Activities in House Report No. 1954, April 26, 1950.

On March 11, 1953, a letter on the letterhead of the New York Council of the captioned organization was received through the confidential mail box of the New York Office. This letter advertises the world premiere of "The Shout Heard Around the World." According to this letter, the premiere was to be held on March 14, 1953, and the film was produced by the Film Division of the New York Council of this organization and "is America's first peace cartoon film." Also on the program, according to the above letter, was to be a hilarious satire on old rags-to-riches movies, "Day Dreams" with Charles Laughton and Elan Lancaster.

This letter also stated that two colored films would be shown, the recently released film "Philip Evergood" which was described as having won such high praise at the Hunter College Festival and the "Song of the Prairie" which was described as a delightful Czech satire on American Westerns.



The letter continued that the premiere would reopen the "Saturday Night Film Club" located at the headquarters of the New York Chapter of the National Council of the Arts, Sciences and Professions. This letter indicated that the "Saturday Night Film Club" is sponsored by the Saturday Night Film Club Committee, Film Division, New York Chapter of the National Council of the Arts, Sciences and Professions.

Hollywood Arts, Sciences and Professions Council (HASP)

On January 13, 1953, the Southern California Chapter of the National Council of the Arts, Sciences and Professions, locally referred to as the Hollywood Arts, Sciences and Professions Council, held a special membership meeting at Stanley Hall, 1057 North Stanley Avenue in Hollywood for the purpose of electing officers for an executive board to operate the affairs of this organization for the current year. According to [redacted] a reliable informant, ballots were furnished to members only in good standing, who at that time were 350 paid-up members. This informant advised, however, that there are about 1,800 names on this organization's mailing list or those of the various divisions into which the HASP is broken down organizationally.

As a result of the balloting all offices and a large majority of the 40-man Executive Board are now held by individuals with reported past or present affiliations with the Communist Party and/or Communist Party front organizations. Among the more important individuals so elected were the following:

**Dr. P. Price Cobbs, Physician - Chairman.**

The 1948 report of the California Legislative Committee on Un-American Activities (Tenney Report) page 185 lists this individual as a sponsor of the American Youth for Democracy in 1944.

**John Howard Lawson, Writer - Vice Chairman.**  
During hearings held by the House Committee on Un-American Activities in 1951 - 1952, fifteen witnesses identified Lawson as having been a Communist Party member.

**Dr. Murray Abowitz, Physician - Vice Chairman of Sciences.**  
Dr. Abowitz was identified by three witnesses in sworn testimony before the House Committee on Un-American

Activities in 1952 as having been affiliated with the Communist Party. He, himself, appeared before this Committee and refused to deny or affirm past or present Communist Party membership.

Stephen H. Fritchman, Minister - Vice Chairman of Professions. According to the 1948 Tenney Report, Fritchman was at one time a member of the Board of Directors of the Committee for a Democratic Far Eastern Policy, which has been cited by the Attorney General under Executive Order 9835.

Janet Stevenson, Writer - Vice Chairman of Arts. It is noted that this individual and her husband, Film Writer Philip Stevenson, were active members of the Communist Party in Hollywood in the 1940's, according to [REDACTED] a reliable informant of the Los Angeles Office.

[REDACTED] also advised that John Howard Lawson continues to be a dominant force in policy matters of the above organization. According to information received from a technical installation on the headquarters of this organization Lawson called all the heads of the various divisions of this organization together for a meeting with him before he departed for a two-months' stay in New York City.

[REDACTED] advised that these division heads met with Lawson on March 6, 1953, to hear him outline the desperate need of finances on the part of the HASP at the present time and the necessity for obtaining new sustaining members. At that time Lawson also outlined future functions for the organization.

As of November 1952 the heads of the various HASP divisions were as follows:

Arts  
Architecture and  
Engineering  
Dance  
Medical

Edward Siberman  
Francis Dean

Bella Lewittay  
Murray Abramowitz or  
Mrs. Shoen

**Music**

**Science and Education**

**Mass Communications**  
(Film, Radio and TV)  
**Field Theater**

**Cyril Tombia or**

**Joe Eger**

**Martin Hall or**

**Eleanor Pasternak**

**Fred Rinalde**

**Joan LaCour**

All of the above individuals have been reliably identified as having past or present affiliations with the Communist Party and/or Communist Party front organizations.

[REDACTED] attended a general membership meeting of the HASP at its Hollywood headquarters on May 20, 1953. The purpose of this meeting was to hear a report from Dr. P. Price Cobbs and John Howard Lawson, Chairman and Vice-Chairman, respectively, both of whom have been delegates to the National Convention of the National Council of the Arts, Sciences and Professions held at New York. Lawson was the principal speaker at this meeting and told the gathering that at the National Convention he had represented the Film, Theater and Publishing Divisions of the Convention. He reported that there was considerable activity at the National Headquarters in New York and also that the final draft of the organization's "Policy and Program" would be issued shortly and further that constitutional changes had been made pertaining to the election of officers and delegates.

Lawson thereafter outlined and stressed what he said that this organization stands for, which he characterized as an action program which would be undertaken. The principal points of this program are;

- (1) The importance of "cultural liberation of the Negro," which Lawson characterized as of the greatest importance.
- (2) The continued fight against what he called the "vicious un-American witch hunt by corrupt politicians, such as Velde, Jenner and McCarthy." He stated that more and more important people throughout the country are protesting these procedures.

(3) The promotion of an international campaign to defend Charles Chaplin and to protest against his "exclusion" from the United States.

(4) The promotion of the motion picture production, "Salt of the Earth."

Lanssen summed up his speech by saying there is an exciting prospect of future work; that members of this organization must pledge more activity and more fund-raising; that a dozen new chapters should be organized during the coming year; and that attacks and sneers must be met with counterattack. [REDACTED]

**III. COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS  
(July 15, 1952 - December 15, 1953)**

**Hollywood Arts, Sciences and Professions Council (HASP)**

[redacted] a reliable informant of the Los Angeles Office and a source close to the affairs of the Hollywood Arts, Sciences and Professions Council (HASP), informed that John Howard Lamson continues to be the most important figure in the organization.

Informant stated that Lamson sets HASP policy on important issues, is nearly always present at board meetings or meetings of the so-called "Steering Committee," and nothing of importance in the affairs of the HASP is decided without Lamson's approval. [redacted]

[redacted] a reliable informant of the Los Angeles Office, reported that at a general membership meeting of the HASP held on November 12, 1953, John Howard Lamson announced that the headquarters of the organization would be moved in the near future from its present location at 7410 Sunset Boulevard. Lamson said that a new headquarters will be obtained in an attempt to reduce operating expenses. Lamson described the current financial status of the HASP as "most grave" and indicated that a program is currently being formulated to increase membership in an effort to ease the financial burden. [redacted]

[redacted] previously mentioned, informed that at a meeting of the Executive Board of the HASP held on November 5, 1953, Lamson, who is definitely against giving up the HASP office space as a means of reducing expenses, has offered to "bridge the gap" himself by advancing funds to the Council.

According to [redacted] considerable difficulty has been encountered in raising the necessary funds to publish the HASP news organ, "Hollywood Review." This publication, intended as a monthly paper, has in the past year been issued only spasmodically about every three or four months. Lamson urged increased support for the "Hollywood Review" in addition to a drive to obtain further subscriptions. [redacted]

### "Hollywood Review"

This paper, in its June-July issue of 1953, has this to say concerning the testimony of Robert Rosen before the House Committee on Un-American Activities on May 7 of this year:

"He crawled to his corner, announced that 'he placed his country above personal considerations' and patriotically vomited fifty names into the mike . . . . Later on, though, Rosen said something about having been black-listed and not having been able to find work during the nearly two years since he had first refused to testify before the Committee . . . ."

In the same issue of "Hollywood Review," Congressman Donald Jackson of California is severely criticized because he made a speech in the House of Representatives at which time he is reported to have pledged that he would do everything in his power to prevent the movie "Salt of the Earth" from being exhibited in the United States or abroad.

### American Committee for Protection of Foreign Born

The Los Angeles Committee of the American Committee for Protection of Foreign Born sponsored a reception for Harry Carlisle, film writer, at the Park Manor Restaurant in Los Angeles on August 14, 1953. Carlisle is one of several alien Communists against whom deportation proceedings have been instituted by the Immigration and Naturalization Service.

Carlisle was given a standing ovation at the reception and among other things, he said that the Justice Department was endeavoring to link criminals with subversives as being one and the same.

[REDACTED] a reliable informant of the Los Angeles Office, recalled that Carlisle, a writer in the film industry in Hollywood during the 1940's, was regarded as an important member of the Communist Party and one who was the teacher at a number of Communist schools held for the benefit of new members. [REDACTED]

**III. COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS**  
**(July 1, 1954 - December 31, 1954)**

**Hollywood Arts, Sciences and Professions Council (HASP)**

[redacted] previously mentioned, stated he would not be surprised to see the Hollywood Arts, Sciences and Professions Council (HASP), which has been a Communist Party front organization since its inception, either go out of existence in the near future or reform under a new name. [redacted] believes that the HASP has been "pegged" for what it really is and no longer has any influence as a mass organization. [redacted] said he believes that the Communist Party is smart enough to know that it cannot reinfiltate the motion picture industry utilizing an old organization.

[redacted] a confidential source of the Los Angeles Office, stated that the one-time influence of the Communist Party within the film industry is at its lowest ebb and is practically nil at the present time. She advised the Communist Party never did influence the content of motion pictures to any appreciable degree and believes that the HASP, which was the Communist Party's principal mass organization of a cultural type, has been thoroughly exposed and discredited.

[redacted] previously mentioned, informed that the HASP continues to be the Communist Party's mass or front organization of the cultural type with the support of a group which is known as the Citizens Committee to Preserve American Freedoms and another group within the First Unitarian Church at Los Angeles, headed by Dr. Stephen H. Fritchman. [redacted] said that the once large HASP membership has dwindled to only a fraction of its former strength and that at the present time HASP is not very effective from the Party standpoint.

The Citizens Committee to Preserve American Freedoms is the subject of ongoing Bureau investigation as a Communist Party front organization and Dr. Stephen H. Fritchman is a key figure of the Los Angeles Office. The Religious Freedom Committee of the First Unitarian Church in Los Angeles has been the subject of a Bureau inquiry as a possible Communist front organization.

[redacted]

**III. COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS**  
**(January 1, 1953 - June 30, 1955)**

**Southern California Chapter of the National Council of the**  
**Arts, Sciences and Professions, also known as Hollywood**  
**Arts, Sciences and Professions Council (HASP)**

[REDACTED] a reliable confidential informant of the Los Angeles Office who is close to the affairs of the HASP organization, advised that in recent months there has been a definite and constant decline in the membership and financial strength of HASP, together with a corresponding diminishing of public activities. In this connection, [REDACTED] noted that at a meeting of the executive board of HASP, held on April 12, 1955, the acting executive director admitted that less than 100 members had paid up their membership dues for the current year and that the organization had on hand only enough funds to carry on for a few more months.

[REDACTED] stated that recently there has been some question as to whether HASP could or should continue and that probably the most effective influence in keeping the organization going has been John Howard Lawson, a member of the HASP executive board, as well as a member of the board of directors of the national organization in New York City.

[REDACTED] said that, without any question, the most influential individual in the entire organization is Lawson and that seldom is a meeting of the executive board held unless Lawson is present. The final decisions concerning most matters are submitted to Lawson and he is consulted on practically all matters of importance.

In regard to John Howard Lawson, it should be noted that the annual report of the Congressional Committee on Un-American Activities for the year 1952 reflects that 15 witnesses, all former members of the Communist Party, have identified Lawson in sworn testimony before the Committee in 1951 and 1952 as having been an important figure in the Communist Party's organization within the Hollywood film industry during the 1930s and 1940s.



[redacted] reported that, although Dr. P. Price Cobbs is the Chairman of the Hollywood Council, actually it is Lawson who guides the affairs of the organization. This appraisal is corroborated by a technical surveillance maintained on the organization which reported that in November, 1954, the HARP office was arranging to schedule a "steering committee" meeting rather than a regular executive board meeting. In discussing the matter with Lawson, the acting executive director wondered if Dr. Cobbs should be invited to the steering committee meeting "since he is only a figurehead anyway." Lawson thought Cobbs should be invited but not pressed to attend. Subsequently, the acting executive director did notify Cobbs of the steering committee meeting scheduled for December 2, 1954, but, at that time, told Cobbs that he need not attend if he were too busy since he could be notified later of the program of the meeting.

In reference to Dr. P. Price Cobbs, it is noted that during the hearings held by the California Senate Fact-Finding Committee at Los Angeles in December, 1954, Cobbs was subpoenaed to appear before the Committee. However, according to the afore-mentioned technical surveillance, John Howard Lawson was not particularly worried about Cobbs' subpoena since Cobbs had been very well advised in advance by Ben Margolis.

In regard to Ben Margolis, the annual report of the Congressional Committee on Un-American Activities for the year 1952 reflects that Ben Margolis, an attorney, was identified by nine witnesses in sworn testimony as having been affiliated with the lawyers branch of the Communist Party in Los Angeles County during the 1940s. Margolis himself appeared as a witness before the Committee on September 30, 1952, but refused to affirm or deny past or present membership in the Communist Party.

In October, 1954, [redacted] reported that the HARP had been notified by the National Council of the Arts, Sciences and Professions in New York that the national chairman, Henry Platt Patrochild, had resigned on September 17, 1954, and

that his resignation had raised a most critical problem; that, for more than a year, the National Council of the Arts, Sciences and Professions had been without officers except Fairchild and had had no national director or executive secretary since July, 1954. There was a serious question as to whether the National Council of the Arts, Sciences and Professions could continue to exist but, in the meantime, an interim committee of five national board members would attempt to direct the activities of the organization.

The "Los Angeles Times," a Los Angeles daily newspaper, in its issue of December 30, 1954, contained a news item to the effect that the Attorney General had called upon the National Council of the Arts, Sciences and Professions to show cause why the organization should not be cited under the provisions of Executive Order 10450.

[REDACTED] advised that during the following two weeks the Hollywood Council unsuccessfully sought advice from the national office as to what the effect of the Attorney General's proceedings would be and what the national office intended to do about it.

In the latter part of January, 1955, the Hollywood Council finally received word from the national office in the form of a letter from Robert Morris Lovett, honorary national chairman, advising that the Attorney General had proposed adding the National Council of the Arts, Sciences and Professions to a list of "subversive organizations." The national office intended to contest the Attorney General's proposed listing but money would be required to conduct the defense and a "Committee to Defend ASP" had been organized to obtain funds for this purpose, which funds were urgently solicited.

[REDACTED] said that it is the understanding of the leadership of the Hollywood Council that the national office is awaiting the results of the appeal by the National Lawyers Guild testing the constitutionality of Executive Order 10450 and the national office feels that the outcome of the National Lawyers Guild action will have an important effect upon the future status of the National Council of the Arts, Sciences and Professions.

**[REDACTED]** informed in April, 1955, that on April 20, 1955, the executive board of HARP met to decide whether the organization should continue and what its policies should be. John Howard Lawson presented several proposals to continue the Hollywood Council and his program was adopted. The principal proposal by Lawson was that henceforth the affairs and activities of the Hollywood Council were to be governed by an executive committee of nine individuals or their alternates, which would meet regularly every other week beginning April 19, 1955. Included on this nine-man executive committee, appointed by Dr. Cobbe, the chairman, were Lawson, Edward Biberman, artist, and Michael Wilson, screen writer.

Membership in the Communist Party on the part of Edward Biberman and Michael Wilson has been the subject of sworn testimony by former members of the Communist Party testifying before the House Committee on Un-American Activities, according to the report of the Congressional Committee on Un-American Activities for the year 1952.

**[REDACTED]**

**III. COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS**  
**(July 1, 1955, through December 31, 1955)**

**National Council of the Arts, Sciences and Professions (NCASP)**

[REDACTED] a discontinued informant who has furnished reliable information in the past, advised on October 26, 1955, that the New York Chapter of the NCASP voted to disband at a general meeting held at 35 West 64 Street, New York, New York, on October 25, 1955. [REDACTED]

The House Committee on Un-American Activities in its report number 1954 dated April 26, 1950, described the NCASP as a "Communist front."

#### IV. COMMUNIST INFLUENCE IN MOTION PICTURES

This section reflects tactics used by the Communists to influence motion pictures, and actual examples of the use of these tactics.

In Section I, it was pointed out how the Communists viewed the motion picture, once under their control, as a "mighty weapon of Communist propaganda." In the light of this view, Communist concentration on the movie industry (in 1935) was understandable. (IV, 1)

Logically, Communists have concentrated on controlling, or at least influencing, those responsible for the ideological content of the pictures: the intellectual groups, composed of directors, writers, actors, and highly paid technicians. (IV, 1,2)

A former member of the Communist Party has related how the Communist Party took advantage of our alliance with the USSR during World War II to insert sequences and episodes in pictures in a most clever manner. The Party placed in the majority of war pictures those writers and directors who were in sympathy with Communism. The informant stated that the crowning achievement in this respect was "Mission To Moscow." However, this picture was so patently biased, it led to much criticism. Accordingly, the Communists decided to be more subtle in their methods. They began to insert a sentence or situation, carrying the Party line, into an otherwise non-political picture. They found this method more effective because it did not appear to be purposeful, but incidental. This method was employed even in the light "musicals." (IV, 1,2)

Communists, the informant related, not only injected the line into pictures, but did their best to eliminate anti-line material, even to the point of preventing the filming, or release, of certain pictures. As an example of this, the informant cited the Communists' successful campaign to prevent the release of "Uncle Tom's Cabin." The Communists claimed that the picture did not reflect a proper attitude on the part of the Negroes. We have already observed (in Section II) the technique employed to prevent the production of a film based on the life of Captain Eddie Rickenbacher. (IV, 2,3)

A group of motion picture directors, writers and producers, opposed to Communism, gathered information in connection with the Communist infiltration of the motion picture industry. They stressed the subtlety and indirectness of the Communist technique of preparing the public for collectivism — "...a constant stream of lines, touches, and suggestion battering the public from the screen will act like drops of water that split a rock if continued long enough. The rock that they trying to split is Americanism." This anti-Communist group listed some of the common devices used to disseminate Communist propaganda, among them: sneering free enterprise system, discrediting industrialists, presenting wealth as evil, plotting success as evil, glorifying failure, depravity and collectivism, and American political institutions. On the other hand, nothing Soviet is ever shown in an unfavorable light. (IV, 3)

Only twenty-five percent of a screen story has to be written by a writer for writer to obtain screen credits for writing the script. This makes it other writers — particularly Communists — to work on a script without ledge of that activity. (IV, 3)

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NOTE: Source references are to Section and page of the Running Memorandum current as of 7-15-49, of which this is a condensation.

The "Hollywood Reporter" of August 20, 1946 quotes John Howard Lawson as having made the following statement at a "Party Indoctrination Center" to young student actors:

"Unless you portray any role given you in a manner to further the Revolution and the Class War, you have no right to call yourself an artist or an actor ... You must do this regardless of what the script says or of what the director tells you. Even if you are nothing more than an extra, you can portray a society woman in a manner to make her appear a villainess and a snob. And you can portray a working girl in such a way so as to make her seem a sympathetic victim of the capitalist system. It is your duty to do this at whatever studio you may find yourself employed." (IV, 4)

In addition to the above mentioned techniques, Communists use "Aesopian language" — double-talk — to advance their line. When they laud "democracy," they usually have in mind "proletarian democracy." (IV, 4)

#### Analysis of Motion Pictures Containing Communist Propaganda:

##### "Keeper of the Flame"

The author of the screen play, Donald Ogden Stewart, has been identified by [redacted] as a Communist. In addition, Howard DeSilva, a member of the supporting cast, has been identified as a Communist. A star of the film, Katharine Hepburn, according to two anti-Communist screen writers, has been associated with Communist-inspired or-directed activities in Hollywood. (IV, 5)

According to screen writer [redacted] this picture was a good example of the negative approach and the indirect tactics used by Communist writers in getting across the Party line. He stated that in the script the screen writer, in a veiled manner, attempted to make the audience believe that fascism and Americanism were synonymous. (IV, 7)

##### "The Master Race"

The writer and director, Herbert Biberman, one of his collaborators (Anne Froelich) and two members of the cast (Morris Carnovsky and Lloyd Bridges) have been identified as Communists. (IV, 7)

According to three Special Agents who saw this picture, it depicted a Russian officer in a most favorable light, discrediting, at the same time and by comparison, an American and a British officer. A series of scenes tended to give the impression that there was freedom of religion in Russia. (IV, 8)

##### "North Star"

[redacted] identified Lillian Hellman, author and writer of the screen play, as a Communist. Ruth Nelson, in the supporting cast, has been identified as a Communist. The Director, Lewis Milestone, according to the above-mentioned [redacted] has associated with known Communists and Communist sympathizers. (IV, 8, 9)

A former secretary of Sam Goldwyn, producer, advised that in addition to giving a fictitious picture of the situation in Russia, the film portrayed the idea that collective farming was the only successful way to farm. (IV, 9)

"Pride of the Marines"

Albert Maltz, writer of the screen play, and the star, John Garfield, have been identified as Communists. (IV, 9)

A review of this picture appeared in the "Hollywood Review" of September 10, 1945. The reviewer accused Director Delmar Daves and screen writer Maltz of having "dragged the old Party line into their love story" in an awkward manner. He charged that these men had the actors say everything possible to "prove doubts" concerning representative government and free enterprise; they accused employers of everything from racial prejudice to a conspiracy to scuttle the GI Bill of Rights. (IV, 9,10)

"Song to Remember"

The writer of this screen play, Sydney Buchman, has been identified as a Communist. (IV, 10)

A writer at Warner Brothers (a former resident of the Soviet Union) remarked that this picture reflected a complete distortion of historical facts and considerable Communist propaganda. Chopin is depicted as having worked against Russia during the revolutionary period in 1917. He falls under the influence of a rich and evil woman. He is tortured by the necessity of choosing between exercising his rights as an individual, and fulfilling his duty to the masses. Chopin finally decides to give all to the people, and dies in the attempt. (IV, 10,11)

"The Best Years of Our Lives"

Screen writer [redacted] and [redacted] advised that Robert Sherwood (who wrote the screen play) is a known associate of Communists, and has given them aid. They expressed the opinion that the script of this picture was "dressed" by Communist writers who did not receive screen credits. (IV, 11)

[redacted]

[redacted] identified Frederic March, a star in this picture, as a Communist.

Two members of the supporting cast, Roman Bohren and Howard Chamberlain, have been identified as Communists.

The April, 1947 issue of "Plain Talk" charges that the "class struggle" issue is stressed throughout the picture. Producer Cecil B. DeMille stated that this picture portrayed the "upper class" in a bad light. William Z. Foster, National Chairman, Communist Party - USA, is known to have praised this picture highly in 1947. (IV, 11,12)

"It's A Wonderful Life"

According to informant [redacted] and [redacted] in this picture screen credits again fail to reflect the Communist support given to screen writers. They described writers Frances Goodrich and Albert Hackett as close associates of known Communists. They stated that the picture represented a rather obvious attempt to discredit bankers. [redacted] agreed with this view, and compared certain parts of it with a Russian picture, "The Letter," produced about 15 years ago. (IV, 13)

**"The Farmer's Daughter"**

[redacted] an independent writer and producer, stated this picture depicted an obvious attempt to belittle the present congressional form of government. She alleged that Communist propaganda in this picture was undoubtedly conducted by producer Dore Schary. She claims that Schary once taught at the People's Educational Center (which has been cited by the Tenney Committee of California as a Communist front). (IV, 14)

An article in the "National Catholic Monthly" of August, 1947 stated that the underlying effect of the film is to throw mud at the political faction known to oppose Communism. (IV, 14)

[redacted] voiced the opinion that the picture reflected no direct Communist ideology. (IV, 14)

**"Crossfire"**

Producer Adrian Scott and Director Edward Dmytryk have been identified as Communists.

According to informant [redacted] and [redacted] this picture is a good example of placing over-emphasis on the racial problem.

The Southern California Motion Picture Council, Inc., described the film as being "near treasonable in its implications and seeming efforts to arouse race and religious hatred, through mis-leading accusations; ..."

The August 31, 1947 issue of the "Daily Worker" described the film as "a fine document against intolerance..." (IV, 15)

A reliable, paid confidential informant who was formerly a member of the Communist Party, reviewed this picture. His comments are summarized:

1. The picture portrays the average American soldier "as a drunkard or semi-moron" and as "a dissolute individual sexually." It discredits the armed forces in general.
2. Instead of contributing to racial tolerance, it tends to arouse and intensify racial antagonism. (IV, 51, 52)

In October, 1947, Adrian Scott, producer of "Crossfire", publicly urged the motion picture industry to issue a series of films blasting national prejudices. He proposed a continuous, rolling barrage of specialized shorts, (including cartoons for the very young) each riddling a national prejudice, which would be furnished to exhibitors, clubs, churches, etc. (IV, 52)

Eddie Cantor published a letter to Dore Schary, MEO producer, in October, 1947, in which he praised "Crossfire" very highly. (IV, 53)

With reference to Cantor's viewpoint, the following is noted:

Through the technical surveillance on John Howard Lawson it was ascertained that on November 10, 1947 George Willner told Lawson that he had been in contact with various persons in the motion picture industry regarding their reaction to the film hearings. He remarked that "they all say that Jack Lawson is going to work here anytime he wants to." He added that he had spoken to Eddie Cantor; the latter stated that he was "going to hire whenever he wished to, but, of course, when he talks to other people..." (IV, 54)



**"Mission to Moscow"**  
- data, p. 17

Producer Robert H. Buckner, according to a former Communist Party member, was once a press correspondent in Moscow. He selected J. Leyda to act as technical director for this picture; he and Leyda had been in Moscow together. Leyda was connected with the Bureau of Revolutionary Writers of the Soviet motion picture industry. Leyda was active in the League of American Writers; this group has been cited by the Attorney General as being within the purview of Executive Order 9835.

The same informant advised that screen playwright, Erskine Caldwell, was a member of the League of American Writers for many years, and a consistent follower of the Party line. (IV, 17)

The pro-Soviet propaganda in this picture was so obvious that it was criticized by numerous newspapers on these grounds. This led to a change in the Communist technique of inserting propaganda into motion pictures. (IV, 17)

**"Case Timberlake"** The writer of this screen play, Donald Ogden Stewart, has been identified by [redacted] as a Communist. (IV, 17)

According to informant [redacted] the picture deals with efforts of the "county club set" to obtain war contracts, and their attempts to get rid of an honest judge. The latter is portrayed as an exception to the rule. (IV, 18)

**"Brute Force"** Director Jules Dassin has been identified as a Communist.

According to "Life" magazine of August 11, 1947, the California Congress of Parents and Teachers of Los Angeles, and the California Federation of Business and Professional Clubs, this picture portrays criminals in a sympathetic light and discredits law enforcement officers. (IV, 16)

[redacted] advised the Bureau's Los Angeles Office that he had [redacted] Dassin to omit a scene, planned by Dassin, which would have depicted racial strife. (IV, 16)

**"Back Private's Come Home"** The writer of the screen play, Frederick Rinaldo, has been identified as a Communist Party member. (IV, 18)

According to informant [redacted] one scene portrays a party given for a General, while other scenes depict an enlisted man on KP duty, making the audience unnecessarily class conscious. Another scene ridicules the social line drawn between officers and enlisted men. (IV, 18)

**"Time of Your Life"** Paul Draper, well known dancer, stated publicly in connection with this picture that upon reading the script he noted that it called for his making a reference to Hitler as the greatest menace of the day. He deemed this reference out of date. When it was suggested that he substitute "Stalin" for "Hitler" he refused to do so. (IV, 19)

**"Another Part of the Farce"**

[redacted] has described the writer of this screenplay, Lillian Hellman, as a Communist. He has also identified cast members Frederic March and Florence Eldridge as Communists. (IV, 20)

According to [redacted] this picture deals with the reconstruction period in the South and portrays the Southern aristocracy as a degenerate and ignorant class.

[redacted] a writer at Warner Brothers, reviewed the script of this picture and stated: "This script as a whole, in story, theme, intention, and implication is most certainly propaganda for Communism—or, more specifically, it is vicious propaganda against the capitalist system." "The political message of the picture is certainly appalling. It tells people, in effect, that the course of American history consisted of a slave system which was replaced by something still worse, by the rise of capitalism..." (IV, 20,21,22)

[redacted] cited as Communist propaganda the line spoken by the father (the central figure) concerning his son: "He steals a little. Nothing much, not enough to be respectable." [redacted] added: "The only characters that are decent are the negroes and the insane mother." (IV, 26)

This production was favorably reviewed in the "Daily Worker" of May 20, 1948; it was described as "a film well worth seeing." (IV, 58)

**"All My Sons"**

The writer of this screen play, Arthur Miller, was a member of the Communist Party as of December, 1943, according to a highly confidential and reliable source. The cast included Edward G. Robinson and Lloyd Cough. The latter, according to a former member of the Communist Party, was a Communist Party member. (IV, 57,58; 36,37)

[redacted] a writer at Warner Brothers, confidentially reviewed this script for Mark Hellinger; [redacted] stated in part:

"This story is the product of a thorough-going Collectivism. It presents two basic tenets of the real Collectivist philosophy: that man has no right to exist for his own sake, and that all industrialists are criminal monsters." (IV, 28)

"The technique employed here is one used very frequently in stories written by Reds; the plot, ostensibly, deals with the evil of making money through fraud; but the whole piece is slanted and twisted into an indictment of money-making as such; under guise of denouncing 'dishonest greed,' the story denounces honest profit and all profit." (IV, 29)

The "Daily Worker" of March 29, 1948 referred to this picture as "significant" but complained that it had been "watered down" and its scope narrowed: instead of indicting the capitalist system, it dealt only with a particular business man. (IV, 57)

The West Coast Communist newspaper, "People's World" of March 18, 1948, praised the film highly. It stated that even though the central figure had committed a crime against his fellow man, he, guided by the standard of the profit system, did not see the monstrosity of his act. (IV, 57)

"In Place of Splendor" Richard Collins wrote the screen play for this picture.

In December 1946, Ring Lardner, Jr. sent the above script to actress [redacted] for review. He stated that it was planned as the first production of [redacted] films. The members of this organization were Lardner himself, Dalton Trumbo, William Scott, Richard Collins, Hugo Butler, E. D. Roberts, and John Garfield. (Lardner, Trumbo, Collins, and Butler were identified as Communist Party members through a most confidential source. [redacted] was a member of the Communist Party in 1943.) (IV, 37, 38)

When [redacted] reviewed the script she threw it on the floor in disgust, calling it outright Communist propaganda. (IV, 38)

[redacted] previously identified, reviewed this script. [redacted] comments are quoted in part:

"This screenplay is crude propaganda, and quite sickening. It has no plot, story or drama. Its characters serve only as puppets who move through and talk about political events. The theme is ostensibly the Spanish Revolution. But since very little is said or shown about the concrete events or conditions pertaining specifically to the political history of Spain, the impression one receives is that the theme is revolution as such, revolution entering class war.

"The only idea that emerges constantly from the very messy action is the idea that the lower classes must seize the power from the upper classes, that the poor are noble victims and the rich vicious monsters. The revolution is treated, not as an issue of political freedom for everybody, but as an issue of the poor against the rich. This, of course, is a Marxist standard.

"All the characters who come from the upper classes are vicious, with the exception of the heroine and a few of those sympathetic to her. But these few are all 'for the Republic' or, 'for the people,' even though they are born in aristocracy. Everyone who is not 'for the Republic' is presented as a monster. All the poor — servants, peasants, or workers are presented as golden-hearted creatures full of nothing but kindness and maternal love. This is all as crude as that." (IV, 39)

"So Well Remembered"

This picture was produced and directed by Adrian Scott and Edward Daytryk, respectively. Music was composed by Hanns Kraler, brother of Gerhardt Kraler.

Scott and Daytryk have been identified as Communists. In December, 1946 [redacted] RKO studios, advised that Scott and Daytryk had been [redacted] to hire Kraler to write the musical score. (IV, 48)

Hedda Hopper, in her column in the Los Angeles Times of October 30, 1947, described this picture as being one which would surely be pleasing to Moscow. She wrote that it depicted capitalism as decaying, corrupt, perverted and unfeeling, and that it represented politics under the system of free elections as being crooked.

(IV, 47)

**"Harris"** A confidential informant of the Los Angeles Office stated that while this picture was being readied for production he observed that no character in the picture had any good qualities except one person, a negro, who appeared as a fine, upstanding individual.

The informant pointed out to studio executives that in the South, the sequences involving the negro, would be cut out of the picture. When the negro was removed and a white porter substituted in his place, the heroine, Paulette Goddard, refused to go ahead with the picture.

The studio pointed out to Goddard that, in accordance with the rules of the Screen Actors Guild, the studios have agreed not to portray negroes as red caps, boot blacks, porters and other allegedly menial types. Goddard insisted that the negro role be played as written in the original script. The informant expressed the opinion that this entire matter represents what he considers Communist propaganda in motion pictures. (IV 48, 49)

**"Gentlemen's Agreement"**

sources.

One of the featured players in this picture is Anne Revere who has been identified as a member of the Communist Party by a highly confidential and delicate

Screen writer [redacted] pointed out that in this picture a Police Lieutenant is a party to anti-Semitism and as such is subjected to much criticism. In the informant's opinion, this was a deliberate effort to discredit law enforcement. (IV, 54)

**"Monsieur Verdoux"**

Two Communist Party members discussed this picture in October, 1947. One of them praised the picture highly, describing it as a "real indictment of our system," and citing its anti-religious theme as being "wonderful." (IV, 55)

Screen writer [redacted] described the picture as "anti-capitalistic propaganda" which clearly implies that nations have made war to acquire property—that they have been "imperialistic" wars.

The Southern California Motion Picture Council condemned the philosophy and ethics of the picture on the grounds that it exonerated the individual and blamed society for all evils; it presented the perpetrator of a crime committed for love of family or because of need as "sympathetic and forgivable." (IV, 55)

**"A Streetcar Named Desire"**

This Broadway play, according to screen writer [redacted] has been highly praised by the Communists, and in 1946 several studios considered the motion picture possibilities of the play. [redacted] stated that Communists were employing the techniques of praising the acting ability of the players so as not to attract attention to the Communist propaganda in the play. He described the plot as being symbolic of the downfall of the bourgeoisie. (IV, 56, 59)

**"Christ in Concrete"**

Communists have been active in promoting the production of this picture.

According to [redacted] wife of a screen writer, Communist screen writer Dalton Trumbo was connected with the proposed screen treatment of this picture. (IV, 59)

Two known members of the Communist Party, Adrian Scott and Edward Daytryk, were actively attempting to promote this picture in 1948. (IV, 59)

Joseph Bromberg, a known Communist, is reported to have agreed to back the production with \$75,000. (IV, 60)

The "Daily People's World," West Coast Communist newspaper, stated May 5, 1949 that the title of this picture (to be directed by Edward Daytryk, one of the "Hollywood Ten") had been changed to, "In God We Trust." (IV, 65)

"Prelude to Night" The script of this picture was written by Robert Rossen, Alvah Bessie and Gordon Kahn, according to Chris Beute, studio manager of Motion Picture Central Studios. All three of these screen writers were members of the Communist Party, according to Confidential Informant [redacted] Beute described the plot as being anti-capitalist in character, and replete with Communist propaganda. (IV, 60)

"State of the Union" This picture, starring Katharine Hepburn and Spencer Tracy, was reviewed in the New York "Daily Mirror" of April 25, 1948. It was described as subtle Communist propaganda using "one of the oldest dodges in the game, 'Sure I am against Communism, but—' The big 'but' here seems to be a deep seated dislike for most of the things America is and stands for. The indictment against this country... as put in the mouths of Tracy and Miss Hepburn, would not seem out of place in Ivestia..." (IV, 61)

"Treasure of Sierra Madre" Walter Huston makes a speech in this picture which (according to a paid informant who is a member of the Communist Party) is practically a direct quotation from Marx's, "Das Kapital." The speech is made during a scene in a flophouse in Nogales. It deals with the value of gold. (IV, 61, 62)

"Tucker's People" This production was produced by R. B. Roberts and directed by Abe Polonsky, both of whom have been identified as Communist Party members. Harry Sherman, producer at Enterprise Studios, stated that a police brutality angle had been eliminated from the script. (IV, 62)

"Boy with the Green Hair" The story for this picture was written by Ben Barman and Alfred Lewis Levitt, Jr. It was directed by Joseph Loevy. Barman has been identified as a member of the Communist Party. Loevy is suspected of Communist Party membership.

The "Hollywood Reporter" of November 15, 1948 stated that the preview of this picture "was the signal for a full local Commy attendance."

The "Daily Worker" reviewed the picture favorably on January 13 and 16, 1949. It cited an alleged parallel between the abusive treatment of the boy because of the color of his hair, and discrimination against negroes because of the color of their skin. (IV, 64)

"We Were Strangers" The "Hollywood Reporter" stated in its April 22, 1949 issue that this picture "...is the heaviest dish of red theory ever served to an audience outside of the Soviet... It is

Party-line all the way through—the Americans are shown as nothing but money-grubbers and the down-trodden are urged to revolution to achieve their freedom." It is "...a shameful handful of Marxian dialectics."

John Garfield starred in the picture. The "Daily People's World," West Coast Communist paper, described it on April 9, 1949 as a "brilliantly conceived picture" which should be entered at the Czechoslovak Film Festival. (IV, 65)

"The Big Knife"

This New York stage play by Clifford Odets was favorably reviewed in the "Daily Worker" of February 28, 1949. The play was described as "a conscious, if somewhat clumsy blow aimed with deadly intent against the giant film industry — one of the most powerful instruments the money class has for corrupting the American artist and public...." The predominant theme of "The Big Knife" is that artistic integrity — the will to help produce a culture of genuine merit for the American people — cannot survive in a Hollywood dominated by Big Money as a profit-making Big Business Institution." (IV, 65, 66)

Miscellaneous

On March 1, 1948 [redacted] New York City, advised that he had been contacted by Carl Marsani, former State Department official convicted of falsely denying membership in the Communist Party.

Marsani wanted [redacted] twelve motion pictures in connection with the Third Party election campaign. Marsani stated he possessed between twenty and thirty thousand dollars worth of 16 mm. sound and photographic equipment. [redacted]

(IV, 62)

[redacted] advised that Marsani is known by him to be a close friend of Laura Hayes and Marilyn Pearlman, co-editors of the United Nations Film Branch. According to [redacted] both were admitted Communists who determined policy and shaped impressions in connection with UN films. (IV, 62, 63)

With reference to Communist influence in motion pictures, Confidential Informant [redacted] named Dore Schary as one of the most important men in Hollywood because of the "subsidy he can give to the Party." He felt that Schary would hire many Communists and fellow-travelers at MGM because he had followed that practice at RKO. (IV, 66)

Los Angeles Informant [redacted] advised that Schary would work under the direct guidance of L. B. Mayer.

[redacted] stated that while L. B. Mayer boasted that he would eliminate Communist propaganda from pictures before they reached the screen, it was a fact that people who brought such propaganda to his attention lost their jobs. (IV, 66)

In the fall of 1948 a group of known Communists, under the name, "Contemporary Stage," made plans for providing "legitimate theater" in Los Angeles at less than movie prices. The plays contemplated by the group were "Private Ricks" and "Waiting for Lefty." (IV, 67)

In January, 1949 it was learned that Roberts Productions was contemplating the production of three pictures: "Deborah," by Richard Collins; "The Great Indoors," by Ring Lardner, Jr.; and an untitled comedy by Abraham Polansky. All three writers have been identified as Communist Party members. (IV, 67)

IV. COMMUNIST INFLUENCE IN MOTION PICTURES  
(July 16, 1949 to April 15, 1950)

"Give Us This Day" (formerly "Christ in Concrete")

The August 9, 1949 edition of the "Daily Peoples World" stated that there were rumors that the United States State Department was considering a protest against "Give Us This Day" which was directed by Edward Dmytryk (one of the "Hollywood Ten"), which protest would be based on the fact that the film portrayed unhappy, poorly paid Americans living in a depressed area in the middle of the last depression. The article indicated that in this way the United States wanted to continue its "persecution" of Dmytryk. [REDACTED]

On October 31, 1949, Los Angeles informant [REDACTED] made available a news clipping from the New York "Variety" which contained a review of the picture and gave credits to Dmytryk and stated that the screen play had been written by Ben Barzman. Barzman was identified as a member of the Communist Party in 1945. [REDACTED]

The November 11, 1949 issue of the "Daily Peoples World" states that this picture was praised by the "London Daily Worker" which stated that it was doubted if there would be any better film from a British studio than "Give Us This Day." The article further stated that the film "is, by implication if not openly, a devastating exposure of 'the American way of life.'" [REDACTED]

"We Were Strangers"

The Los Angeles "Daily Mirror" of May 11, 1949, in discussing the above picture, stated that it had been protested by the Los Angeles District California Federation of Women's Clubs "as a piece of cleverly designed propaganda to advance the Communist Party line."

The April 22, 1949 edition of the "Hollywood Reporter" commented that "We Were Strangers" was a strange picture for a company to put on the market at that time, and described it as the "heaviest dish of 'Red' theory ever served to an audience outside of the Soviet."

The star of the picture was John Garfield, whose wife has been identified as a member of the Communist Party as of November, 1943. [REDACTED]

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### "Stake Out"

An article appeared in the November 6, 1949 issue of the "Washington Times Herald" indicating that Larry Parks would play the part of an FBI Agent in a picture to be entitled "Stake Out," which picture was to be produced by Parks own motion picture producing company.

In December, 1949, no additional information had been received indicating that further consideration was being given to this picture. Parks has been identified as a Communist Party member in Hollywood in 1943, 1944 and 1945.

### Miscellaneous

Los Angeles informant [redacted] according to Los Angeles report on July 8, 1949, expressed the opinion that the Communists had given up hope of dominating the industry in Hollywood and were bent on belittling the Hollywood product. This informant expressed the opinion that the Communists would not hesitate to ruin the motion picture industry in the United States if, through their efforts, they could succeed in inserting propaganda and exercising control over the content of motion pictures being made abroad. According to the informant, the Communists were attempting to influence stars and top production personnel to make pictures in foreign countries, particularly in Italy where the film unions are completely under Communist domination. [redacted]

Information was received that Sidney E. Buchman is under contract to Columbia Pictures Corporation. In the past he has been associated with several Communist front groups and in 1944-45 was identified as a Communist Party member. He has apparently ceased all open Communist activity since the 1947 hearings of the House Committee on Un-American Activities.

On July 22, 1949, Los Angeles informant [redacted] advised that Donald Ogden Stewart had reported for work at MGM Studios on July 19, 1949 to work on the film "The Abiding Vision," which the informant believed was Communist property inasmuch as it showed a big businessman who is dishonest and immoral and thinks nothing of his employees. On September 19, 1949, this informant advised that Stewart had gone off the MGM pay roll. Stewart has been a sponsor of numerous Communist front organizations and an associate of prominent Communists and Communist sympathizers.

IV. COMMUNIST INFLUENCE IN MOTION PICTURES

(April 16, 1950, to June 23, 1950)

"Border Street"

The movie column by Bernard Rubin appearing in the May 5, 1950, edition of the "Daily Worker" referred to the film "Border Street" which dealt with the case of Jews in Poland during the Nazi invasion and the activities of the Jewish workers in exposing the "anti-semitism." The column concluded with the following comment concerning the picture. "..... but what remains with me, above all, is that wonderful emotional impact and the glow of realizing again what marvels the Communist-led people's democracies of Eastern Europe are achieving."

"They Shall Not Die"

The column by David Platt captioned "Hollywood" in the June 4, 1950, edition of "The Worker" reported that the movie script of the Scottsboro play by John Wexley entitled "They Shall Not Die" had been approved by the Johnston Office and would be produced this summer in Hollywood by Charles K. Feldman for release through Warner Brothers.

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**IV. COMMUNIST INFLUENCE IN MOTION PICTURES**  
**(June 21, 1950, to December 31, 1950)**

**"They Shall Not Die"**

The June 9, 1950, edition of "Counterattack" reported that Charles K. Feldman, an independent producer, planned to produce the above play which concerns the Scottsboro case and was written by John Wexley. This play was recently revived in New York by Peoples Drama, a Communist front group. "Counterattack" reported that Wexley had backed Communist candidates for public office and had been affiliated with at least twenty front groups. [REDACTED]

**"The Lawless"**

The "Daily Worker" of June 23, 1950, contained a review of this picture. This review stated that the picture discloses discrimination, hate and violence practiced against the Mexican-American minority of the Southwest. This review stated that the original script of the story was much stronger in its exposing of race prejudice by showing that the wealthy were the power behind the lynch mob but that the story had been changed by the studio. This review indicated that the picture was directed by Joseph Losey. Losey has been suspected of being a Communist Party member. [REDACTED]

**"No Sad Songs For Me"**

Los Angeles Informant [REDACTED] in commenting upon Communist influence in pictures, commented upon one scene in the above picture in which a doctor was explaining why more money was not being spent in connection with cancer research, at which time he stated, "Most of our brains and money are going into things to make us more miserable instead." The informant was of the opinion that this statement was meant to be definite propaganda against the Government and also felt that this comment was injected into the picture by Howard Koch who wrote this screen play. [REDACTED]

**"The Flame And The Arrow"**

The July 18, 1950, issue of "Film Daily" contained an advertisement for this picture which stated that the screen play had been written by Waldo Salt. Salt has been identified as a Communist Party member.

GHS:mas

"More Than Defense"

[redacted] motion picture actor of New York City, on August 30, 1950, advised that the above motion picture was authored by Mure Siegel and was scheduled for release in the near future. This informant stated that the picture included a number of lines stating that the Peekskill incident was another example of anti-Semitism. The Peekskill incident referred to the Paul Robeson concert at Peekskill, New York, which resulted in a riot and considerable publicity. The informant further stated that this picture had numerous distortions throughout, especially the portions indicating that the Jews were being mistreated by educational leaders, school principals and school teachers. He was of the opinion that the dialogue was strongly slanted to incite trouble rather than to explain inequities.

"Born Yesterday"

The December 13, 1950, issue of "Counterattack" reported that this picture, which was released by Columbia, had been denounced by Film Critic William H. Keating as "diabolical" Marxist satire.

Miscellaneous

The August 4, 1950, edition of "Counterattack" listed several films, alleging that individuals associated with such pictures had Communist background. Included in this list were the following:

"Broken Arrow" written by Michael Blankfort with Will Geer. The article stated that the Communist Party hailed this film as speaking for "peace." Blankfort has been identified as a Communist while Geer has been a sponsor of the Voice of Freedom Committee, the Cultural and Scientific Conference for World Peace and other Communist fronts.

"The Men." The article stated that this picture had been hailed by the Communist Party as a film with "high war impact."

"All Quiet On The Western Front." The article stated that this picture had been described by the "Daily Worker" as an intense anguished appeal for peace.

**"Four Days Leave."** The dialogue of this picture was written by Ring Lardner, Jr., one of the "Hollywood 10." The article stated that this picture had been made abroad in order to evade the motion picture ban on the "Hollywood 10."

**"Salt To The Devil."** The article stated this picture was made in England and was an "evacuation film" to evade the ban against the "Hollywood 10." It was directed by Edward Dmytryk. Earlier information has been set forth concerning this film which was originally scheduled to be produced as "Christ in Concrete."

**"The Hero,"** was written by Millard Lampell. Lampell has been a sponsor and member of several Communist fronts.

**"Guilty Bystander."** The article stated one of the supporting actors in this film was J. Edward Bromberg. Bromberg has been identified as a Communist Party member.


**"The Underworld Story."** The article stated this picture starred Howard DaSilva and was written by Henry Blankfort. Blankfort has been identified as a Communist Party member and DaSilva has also been so identified.

**"Cyrano De Bergerac."** The article mentioned that two of the actors in this picture were Jose Ferrer and Morris Carnovsky. Ferrer has been affiliated with several Communist front groups, while Carnovsky has been identified as a Communist Party member.

In connection with Communist infiltration into the entertainment field, the June 29, 1950, edition of the "Brooklyn Eagle" contained an article stating that public attention should be given to Communist infiltration into the entertainment world. The article pointed out that show business, stage, movies, radio and television are not merely a channel of entertainment but have a real influence on the thinking of the nation and are a mighty medium for the formation of public opinion. The article commented that the public should pay some attention to the type and character of performers in the entertainment field.

The "Washington Times Herald" of August 24, 1950, reported that the Senate had adopted a resolution proposed

by Senator Johnson of Colorado warning the movie industry that it objects to films produced by Communists, Nazis and Fascists and told Hollywood to "clean up." The resolution singled out the "Hollywood 10" and Roberto Rossellini. The resolution further stated that it was the opinion of the Senate that films should not be transported in interstate commerce if they had been produced or directed by "active" Fascists, Nazis or members of the Communist Party.



**IV. COMMUNIST INFLUENCE IN MOTION PICTURES AND PLAYS**  
**(January 1, 1951, to June 15, 1951)**

**"An Enemy of the People"**

A review of this picture in the January 7, 1951, issue of the "New York Daily News" described this play as an "extremely left wing play, which fairly vibrates dissent and protest against the present majority in this country." The play originally starred Frederic March and Florence Eldridge. The January 15, 1951, issue of the "New York Times" reported that the play would close the next Saturday night. [REDACTED]

The December 22, 1950, issue of "Counterattack" reported this play was to open on December 28, 1950, and that the National Guardian and the National Council of the Arts, Sciences and Professions had both scheduled benefit parties at previews of the play. This publication also listed several individuals associated with the play who had records of affiliation with numerous Communist front organizations. [REDACTED]

**"Born Yesterday"**

Los Angeles Informant [REDACTED] on February 2, 1951, advised that he had seen both the motion picture and the stage play of this production and while the stage play contained a "great deal of Communist propaganda," in his opinion the portions of the story which contained such propaganda had been deleted or changed in the motion picture. The "Daily Peoples World," west coast Communist newspaper for February 16, 1951, characterized the picture as "a devastating job on the corruption of congressmen and big business." [REDACTED]

The December 28, 1950, edition of the "Daily Worker" contained a review of this picture, describing it as "a film to see and enjoy" and pointed out that the picture is aware of some of the "ugliness, deceit and hypocrisy in the American way of life" but that it is far from being "Marxist propaganda." [REDACTED]

"Emergency Wedding"

The March 9, 1951, issue of "Counterattack" reported that Columbia Pictures was distributing "Emergency Wedding" which picture had been written by Dalton Trumbo. Trumbo was one of the "Hollywood Ten."

"Halls of Montezuma"

Los Angeles Informant [redacted] advised that this picture, recently released by Twentieth Century Fox, was written by Michael Blankfort and directed by Lewis Milestone, both of whom have been suspected of Communist affiliations. The "Daily Peoples World," west coast Communist newspaper, in its issue of February 16, 1951, contained a review of this picture which referred to it as "a warwagering film... chauvinistic treatment of Japanese."

"Steel Helmet"

The January 12, 1951, issue of "Hollywood Daily Variety" contained a news item indicating that the picture had become the center of attention as a result of praise of the picture by the "Daily Worker." The picture, however, received critical reviews in the "Daily Peoples World," west coast Communist newspaper, in its issue of February 16, 1951, which referred to the picture as "released with the blessing of Wall Street....mainly a bad brew of propaganda and chauvinism."

"The Hook"

Los Angeles Informant [redacted] advised that Columbia Pictures had recently purchased a story for a motion picture production entitled "The Hook," written by Arthur Miller. The source advised that the studio had paid Miller fifty thousand dollars for the story and had engaged Elia Kazan to direct the picture. Miller, in 1943, was identified as a Communist Party member and, according to the source, Kazan has been identified with a number of Communist fronts in the past.



The source advised that the script of this picture is a vicious indictment of working conditions among the longshoremen in the New York area and shows racketeers operating among the workers, extorting money from them for jobs and charging unreasonable prices for goods. The source felt the picture would be exceedingly detrimental to the labor movement in the United States and would be good propaganda of a Communist nature. As a result of objections to portions of the script, Miller reluctantly agreed to make changes desired and delete objectionable portions while Kazan was agreeable to any script changes since he did not want to direct such a picture because he is "pro-labor and anti-Communist."

The source also advised that Columbia Pictures did not desire to release any pictures of a Communist propaganda nature and that at the present time "The Hook" is not scheduled for production. [REDACTED]

"They Came to a City" (Play)

On January 19, 1951, the New York Division of the United States Department of State furnished information received from Samuel Stern in which Stern advised that he had witnessed the above play on December 27, 1950, when it was presented by the Yiddish Theater Ensemble. Stern described the play as Communist propaganda in that it glorified Communism and denounced the American way of life. The program of the play reflected that it was written by J. B. Priestly and directed by Paul Mann. On November 24, 1950, [REDACTED] reported that Mann, between 1944 and 1946, was active in the cultural section of the Communist Party in New York. [REDACTED]

**IV - COMMUNIST INFLUENCE IN MOTION PICTURES AND PLAYS**  
**(June 15, 1951 to April 15, 1952)**

**"Death of a Salesman"**

A review of this picture in the March 15, 1952, issue of "The Firing Line," a bimonthly publication of the National Americanism Commission of the American Legion, described it as the screen version of Arthur Miller's stage play of the same name. This review stated that while the picture omits certain of the most objectionable features of the stage play it still paints an extreme and distorted picture of the alleged "life" of a typical American salesman. According to this article the real harm will come when "Death of a Salesman" is released abroad because by sly editing of the continuity and clever choice of subtitles a very unflattering portrait of American life is offered to millions of foreigners who already know very little of America and who instinctively distrust or dislike all things American. Frederick March portrayed the leading character, Willie Loman, a traveling salesman with more affection for a woman in Boston than for his wife in New York. (The Firing Line, March 15, 1952, filed in Publications)

The April 1, 1952, issue of the "The Firing Line" reflected that the above motion picture which was released by Columbia Pictures was picketed by members of the American Legion in Washington, D. C. During this picketing, leaflets were handed out exonerating the theater owner, manager and his staff as good Americans and pointing out that the picket line was a protest against the picture and those who appeared in it and produced it. (The Firing Line, April 1, 1952, filed in Publications)

**"Flaheoley"**

The March 28, 1952, issue of "Counterattack" reflected that "Flaheoley," which was unsuccessfully produced last year by Cheryl Crawford and which was a musical plugging the Communist Party line, was going to be revived and presented in San Francisco and Los Angeles for four-week runs beginning August 11 and September 8, 1952, respectively. This article further reflected that

this production would also be presented for one week at the Texas State Fair in the Fall under a new name, "Jellyanna." According to this article, Composer Fip Harburg stated that the "political" message had been thrown out of the script and it had been cleaned up. (Counterattack, March 20, 1952; [REDACTED])

The April 10, 1952, issue of "Counterattack" stated that Charles H. Meeker, Jr., Managing Director of the State Fair of Texas musicals has informed "Counterattack" that "Flechooley" has not been submitted and the State Fair has never considered it for presentation. Mr. Meeker stated that the Texas Fair has always been extremely careful in its selection of materials to be presented and that it has always closely screened the individuals and organizations concerned when choosing material for the Fair. (Counterattack, April 10, 1952, [REDACTED])

#### "The Marrying Kind"

The March 7, 1952, issue of "Counterattack" reflected that a picket line would again greet the New York appearance of Judy Holliday when her latest picture "The Marrying Kind" (Columbia) opened on March 13, 1952. The article reflected that pickets led by Catholic war veterans would protest her appearance in this picture because of her impressive front record which included affiliations with such organizations as the Civil Rights Congress, the Council of African Affairs, the National Council of Arts, Sciences and Professions and many others. This article reflected that "The Marrying Kind" was written by Carson Kania, who had been affiliated with such front organizations as the Civil Rights Congress, the American Youth for Democracy and several others. In addition to having been a character witness for Carl Alde Marsani, former State Department employee, who recently got out of jail after serving a term for falsely denying that he was a CP member. (Counterattack, March 7, 1952; [REDACTED])

#### "Blockade"

According to the February 22, 1952, issue of "Counterattack" Harold J. Ashe, during his testimony before a subcommittee of the House Committee on Un-American

Activist cited the film "Blackboard" as a "Communist film from start to finish." Ashe testified that he believed this film was written by Clifford Odets although John Howard Lawson took the credit for it. (Counterattack, February 8 - 22, 1952; [redacted])

#### "Saturday's Hero"

The December 7, 1951, issue of "Counterattack" reflected that "Saturday's Hero" had been picketed because of the pro-Communist backgrounds of Willard Lampell and Sidney Buchman, both of whom were associated with the production of Columbia Pictures' film "Saturday's Hero." Kate B. Spingold, Vice-President of Columbia Pictures, wrote to "Counterattack" subscribers who protested the firm's use of these people and explained that at the time Columbia purchased this picture it was "completely unaware of any questionable activity" on the part of Willard Lampell. (Counterattack, December 7, 1951; [redacted])

According to the September 14, 1951, issue of "Counterattack," Willard Lampell, a few years ago, wrote an exposure of the seamy side of college football in the United States in novel form entitled "The Hero." Columbia Pictures subsequently bought this novel for an undisclosed sum of money and hired Lampell to write script for a film based on this novel which film was called "Saturday's Hero." (Counterattack, September 14, 1951; [redacted])

#### "Alice in Wonderland"

The Los Angeles "Times" of August 4, 1951, carried a column by its motion picture editor to the effect that motion picture goers would have a chance of comparing the performance of puppets with cartoons in "Alice in Wonderland" in the immediate future. It noted that the puppet version produced by Lou Bunin in France and England was about to be released while the Walt Disney version of the same story would have its premiere two weeks following. The review noted that the Bunin version of "Alice in Wonderland" went so far as to have a certain social significance historically, in that its puppet characters were identified to a certain extent with supposedly real personages. However, the review in the "Times" was not otherwise specific in this regard.

It is noted that Disney has tried to prevent the release of the Dunin production; however, he lost his suit in Federal Court, the court ruling that it could not interfere with the showing of Dunin's picture.

[redacted] a former member of the CP in New York and confidential source of the New York Office, advised on July 24, 1951, that the Dunin production was strictly a Communist scheme supported by the Communist elements in the French Government, particularly the ministry of education. [redacted] stated that Dunin currently has a television program for children in New York over the CBS network which is shown daily at 6 p.m. over Channel 2 in New York.

It is noted that in 1945 [redacted] identified one Lou Dunin and his wife Florence as Communist Party members who had been transferred from the CP in New York to the CP of Los Angeles County in June of the preceding year. At that time they were assigned to the Hollywood Section of the Los Angeles County Communist Party.

#### Miscellaneous

The December 1951 issue of "The American Legion Magazine" contained an article entitled "Did the Movies Really Clean House?" This article stated that although times have changed for the better the complete house cleaning job in Hollywood remains to be done and then sets forth a review of current (at the time of this article) films in order to give an idea of the extent to which recently exposed Communists and collaborators with Communist fronts are still connected with the production of the motion pictures.

Following is a list of these films grouped according to the releasing studio. No effort is being made here to show the connection with these films by Communists and Communist sympathizers although it is to be noted that the article sets forth this information in detail.

Twentieth Century-Fox Company

"Wait Till the Sun Shines, Nellie"  
"As Young As You Feel"  
"I Can Get It for You Wholesale"  
"Secret of Convict Lake"  
"Take Care of My Little Girl"  
"Half Angel"  
"The Day the Earth Stood Still"  
"The Desert Fox"  
"On The Riviera"

Columbia Pictures

"Death of a Salesman"  
"The Marrying Kind"  
"Fourposter"  
"Sirocco"  
"Santa Fe"  
"Two of a Kind"  
"The Brave Bulls"  
"M"  
"The Magic Face"  
"Saturday's Hero"  
"Emergency Wedding"

Metro-Goldwyn-Mayer

"Singing in the Rain"  
"Huckleberry Finn"  
"An American in Paris"  
"Strictly Dishonorable"  
"Kind Lady"  
"The Badge of Courage"  
"Showboat"  
"Go For Broke"

United Artists

"High Noon"  
"He Ran All The Way"  
"The Second Woman"

"So Young, So Bad"  
"Pardon My French"  
"The Men"  
"The Premier"  
"Three Husbands"  
"Cyrano De Bergerac"

Universal-International

"The Prince Who Was a Thief"  
"Wyoming Mail"  
"Abbott and Costello Meet the  
Invisible Man"  
"Coming Round the Mountain"  
"The Lady from Texas"

Warner Brothers

"The Crimson Pirate"  
"Streetcar Named Desire"  
"The Flame and the Arrow"  
"Come Fill the Cup"  
"Tomorrow is Another Day"  
"Painting the Clouds with  
Sunshine"

Paramount Pictures

"Somebody Loves Me"  
"Detective Story"  
"A Place in the Sun"

(The American Legion Magazine, December 1951, filed in  
the Bureau Library)

**IV - COMMUNIST INFLUENCE IN MOTION PICTURES AND PLAYS**  
**(July 18, 1938, to February 18, 1953)**

**"Salt of the Earth"**

Information concerning the production of this motion picture is set out in detail hereafter in this memorandum in Section II. In brief, it is being produced in Silver City, New Mexico, by such individuals as Herbert and Edward Biberman, Gail Henderson Biberman, Paul Jarrico, Paul Perlman and Herman Waldman, all of whom have extensive Communist backgrounds, in collusion with the International Union of Mine, Mill and Smelter Workers. Although still under production, this picture will deal with the problems of the Mexican workers in the mining area of Silver City and will present them in a backward light and as victims of discrimination. [REDACTED] "New York Herald Tribune," February 14, 1953;

**"High Noon"**

The producer and writer of this United Artists movie is Carl Foreman, who invoked his privileges under the Fifth Amendment when appearing as a witness before the House Committee on Un-American Activities in connection with his Communist Party affiliations. Mary Virginia Farmer and Howland Chamberlain, two of the individuals appearing in this motion picture, also refused to cooperate with the above committee. ("The Firing Line," August 13, 1952, filed in publications)

The "Daily Worker" of February 17, 1953, contained an article reflecting that Carl Foreman was eligible for one of the motion picture academy's "Oscar" awards for his work on the above production. This article went on to state that although eligible for this award Foreman was ineligible for employment in the film industry for "refusing to become a steel pigeon for the House Committee on Un-American Activities during hearings in Los Angeles in September, 1952." ("Daily Worker," February 17, 1953; [REDACTED])

**"The Green-Eyed People"**

According to "The Firing Line" of January 13, 1953, the above production, a John D. Hoes comedy which poked fun at "witch-hunting" and "anti-Red hysteria,"

Tolson \_\_\_\_\_  
Ladd \_\_\_\_\_  
Nichols \_\_\_\_\_  
Belmont \_\_\_\_\_  
Clegg \_\_\_\_\_  
Glavin \_\_\_\_\_  
Harbo \_\_\_\_\_  
Rosen \_\_\_\_\_  
Tracy \_\_\_\_\_  
Laughlin \_\_\_\_\_  
Mohr \_\_\_\_\_  
Winterrowd \_\_\_\_\_  
Tele. Rm. \_\_\_\_\_  
Holloman \_\_\_\_\_  
Gandy \_\_\_\_\_



opened recently on Broadway. According to this publication, it lasted five nights which was rather surprising considering the fact that plays written, produced or acted by Communists or attacking anti-Communists generally get a friendly reception on Broadway. ("The Firing Line," January 15, 1953, filed in publications)

### "Limelight"

"Limelight" is the latest motion picture of Charles Chaplin and has been a controversial issue since its inception. The American Legion announced definite intention of picketing any showing of this film in this country.

According to a "Daily Worker" review contained in the October 24, 1952, issue, this production is a story of a famous clown who had lost the ability to make audiences laugh. He nursed back to health a beautiful young dancer, Clare Bloom, who had tried to kill herself in the mistaken belief that she would never walk again. The clown watched her rise to stardom with his support and understanding, and she in turn helped him get on his feet. According to the above review, "Limelight" ranks with Chaplin's best films, and in it is to be found Chaplin's real thinking about the world we live in, as well as his appeal for more fellowship among human beings. ("Daily Worker," October 24, 1952; [REDACTED])

Tolson \_\_\_\_\_  
Ladd \_\_\_\_\_  
Nichols \_\_\_\_\_  
Belmont \_\_\_\_\_  
Clegg \_\_\_\_\_  
Glavin \_\_\_\_\_  
Harbo \_\_\_\_\_  
Rosen \_\_\_\_\_  
Tracy \_\_\_\_\_  
Laughlin \_\_\_\_\_  
Mohr \_\_\_\_\_  
Winterrowd \_\_\_\_\_  
Tele. Rm. \_\_\_\_\_  
Holloman \_\_\_\_\_  
Gandy \_\_\_\_\_

**IV COMMUNIST INFLUENCE IN MOTION PICTURES AND PLAYS**  
**(February 13, 1953 - July 13, 1953)**

**"Tower of Lilies"**

According to an article appearing in the March 6, 1953, issue of "The Film Daily," the Japanese Civil Defense organization has launched a mail campaign addressed to the Prime Minister, other ministers, the press and the public designed to arouse public opinion against the Communist propaganda film "Tower of Lilies."

According to this article, this organization fears that this picture and others of its ilk could "affect friendly relations between Japan and the United States."

The article continues that the charges are that the picture is aiming at discrediting the Japanese military as an argument against rearmament and creating anti-American sentiment by showing indiscriminate hospital bombings and nonmilitary machinegunning of defenseless girls and mentioning poison gas as employed by Americans taking Okinawa.  
("The Film Daily," March 6, 1953; filed in publications)

**"The Glass Wall"**

On April 28, 1953, George Sokolsky, well-known columnist, advised Assistant to the Director L. B. Nichols that Senator McCarran had seen a new picture entitled "The Glass Wall" which was produced independently by Ivan Fer but it was being distributed by Columbia Pictures and that Senator McCarran had called this to the attention of Sokolsky inasmuch as the script had been approved by the Immigration and Naturalization Service and was originally inspired by the Information Branch of the United Nations which asked that the picture be made for distribution in Europe. According to Sokolsky, Senator McCarran was outraged when he saw this picture inasmuch as it portrays the story of a displaced person who comes to the United States and gets a "raw deal" until the United Nations intervenes. The aliens are depicted in this picture as grand people while the Americans are portrayed in a most uncomplimentary manner.

Sokolsky stated that something should be done about the picture, and that he was particularly perturbed since he understood that representatives of the Immigration and Naturalization Service went over the script, approved it and gave every facility to its production.

[REDACTED]

#### **IV. COMMUNIST INFLUENCE IN MOTION PICTURES AND PLAYS**

(December 13, 1953 - July 1, 1954)

##### **"Salt of the Earth"**

On March 14, 1954, the controversial film "Salt of the Earth" opened for public showing at the Grande Theatre, 160 East 86th Street, New York City.

Both the "New York Herald Tribune" and the "New York Times" carried reviews of the premier in their issues of March 15, 1954. The reviewer for the "New York Herald Tribune" stated in substance that the film aims a blow at American society's most vulnerable spot: abuse of minorities. The reviewer stated "It is a hard blow, but a glancing blow, a slanted blow." The film is described as "... at once piteous and unavary." The reviewer pleads to permit the film to be shown and let it be recognized for what it is: "a corruption of screen journalism."

The review of this motion picture appearing in the "New York Times" states "... it is somewhat surprising to find that 'Salt of the Earth' is, in substance, simply a strong pro-labor film with a particularly sympathetic interest in the Mexican-Americans with whom it deals." The reviewer writes that the real dramatic crux of the picture is the stern and bitter conflict within the membership of the union. It is the issue of whether the women should have equality of expression and of strike participation with the men. "It is a conflict that proudly embraces the love of struggling parents for their young, the dignity of some of these poor people and their longings to see their childrens' lot improved."

The reviewer ends by stating that the hard focus, realistic quality of the picture's photography and style completes its characterization as a calculated social document. He writes that it is a clearly intended "special interest" film.

This motion picture was also reviewed in the March 15, 1954, edition of the "Daily Worker." This article characterizes the film as a "powerful film for labor and the country." It is

described as a work of art, of depth and realism and shows there are brave men and women in our midst who are fighting to keep America truly free.

The reviewer outlined the story of the film and ends the review stating that "'Salt of the Earth' is a film that will soon be the talk of the nation."

An article appearing on page seven of the March 8, 1954, edition of the "Daily Worker" reports that the picture "Salt of the Earth" is directed by Herbert Biberman, written by Michael Wilson and produced by Paul Jarrice.

Herbert Biberman was an unfriendly witness before the House Committee on Un-American Activities on October 29, 1947. Subsequently, he was found guilty of "contempt of Congress" and sentenced to serve six months in jail and was fined \$1,000. Biberman was released from the Federal Correctional Institution at Texarkana, Texas, on November 28, 1950.

Wilson and Jarrice were unfriendly witnesses in their appearances before the House Committee on Un-American Activities on February 19, 1951, and April 19, 1951, respectively, refusing to answer questions concerning their Communist Party membership and affiliations with Communist Party front organizations.

An article appearing in the May 20, 1954, edition of the "Film Daily," a trade paper, reports that the Hollywood American Federation of Labor Film Council, which is composed of unions and guilds representing more than twenty-four thousand employees in the film industry, have been warned to be on guard against the motion picture "Salt of the Earth," made under non-union conditions by persons identified as Communists and Communist sympathizers.

According to this article, the Council said "One of the best descriptions of this pro-Communist, anti-American propaganda film has been published by the National Catholic Magazine, 'The Sign,' which states in part: 'Familiar Communist lies and cliches have been dusted off and utilized in the script...'"

[redacted] a reliable and confidential source of the Los Angeles Office advised in early March, 1954, that the producers of "Salt of the Earth" had gone considerably

were into debt than they anticipated and were in a very serious financial condition. A technical surveillance maintained on the Hollywood Council of the Arts, Sciences and Professions, revealed in May, 1954, that according to Paul Jarrico, the film "Salt of the Earth" cost \$125,000 to produce which he said was cheap by Hollywood standards. [REDACTED]

#### "Silent Thunder"

On page eight of the June 6, 1954, edition of "The Worker" it is reported that "James Edwards, young Negro star of 'Home of the Brave,' starts work soon on an independent movie of his own story 'Silent Thunder,' about a Negro in the last century who was brought up by Sioux Indians and won fame as an Indian scout for the U. S. Army and Pony Express rider."

#### "Roman Holiday"

An article appearing on page eight of the May 9, 1954, edition of "The Worker" reports that "Ian McClellan Hunter, winner of this year's Academy Award for the 'Best Screen-play of the Year' is on the Hollywood blacklist for defending the Bill of Rights against the Un-American Committee. Hunter won the Oscar for writing the script of the Audrey Hepburn film 'Roman Holiday.' You'd think they would hold on to an Oscar-winning writer with hooks of steel, but they let him go because he was an 'unfriendly' witness who would not betray his principles by bowing to witchhunting."

[REDACTED] who are utilized as confidential sources of the Los Angeles Office, identified Ian Hunter as a Communist Party member in Hollywood during the 1940's.

Hunter is presently a Security Index subject of the New York Office and is employed as a writer for a publicity concern in New York City. [REDACTED]

[REDACTED] House Committee on Un-American Activities, advised on April 23, 1954, that a subpoena was issued calling for the appearance of Ian Hunter before a public session of the House Committee on Un-American Activities scheduled to commence in Los Angeles on June 16, 1954. [REDACTED] subsequently advised that Hunter was not called upon for testimony as scheduled. [REDACTED]

**IV. COMMUNIST INFLUENCE IN MOTION PICTURES AND PLAYS**  
**(July 1, 1954 - December 31, 1954)**

**"Salt of the Earth"**

This controversial film opened for public showing in New York City on March 14, 1954, and runs of the film in New York City, San Francisco, Chicago, Detroit, and Los Angeles have not done well financially.

"Salt of the Earth" had its Los Angeles premiere on May 20, 1954, and a technical surveillance maintained at the Hollywood Arts, Sciences and Professions Council revealed that this film was consistently losing money at the box office.

[REDACTED] a confidential informant of the Los Angeles Office, reported that the film closed in Los Angeles on August 22, 1954.

[REDACTED] a confidential informant of the Los Angeles Office, learned from Herbert Biberman, director of "Salt of the Earth" in August, 1954, that, financially, the film had lost heavily, which fact was a cause of great concern to the backers of the film.

[REDACTED] advised in November, 1954, that consideration is being given by the backers of "Salt of the Earth" to making it into a 16 mm. film for use by various organizations. According to [REDACTED] it is generally agreed that it will be impossible to exploit this film to any great degree on a commercial basis; however, some attempts will be made to exhibit it in outlying neighborhood theaters before it is made into a 16 mm. film.

Of interest in regard to the Chicago showing of this film, an item appeared on page six of the July 7, 1954, edition of the "Daily Worker" reporting that "An editorial in the Chicago Daily News has spurred the campaign against the banning in Chicago of the labor film 'Salt of the Earth' through what the News called 'a peculiar and disturbing form of censorship.'" The "Daily Worker" article continued quoting from the editorial in the "Chicago Daily News,"

"We make no brief for the movie itself. Perhaps the American Legion could get a majority agreement on its verdict that the film is vicious, left-wing propaganda."

"But these censorship problems never arise over material that is agreed by everybody to be harmless. They arise when some have strong objections -- and the power to enforce their will."

On page 63 of the June, 1954, issue of "Political Affairs," a monthly theoretical organ of the Communist Party, appears an article written by Elizabeth Gurley Flynn, who was convicted in January, 1953, for violation of the Smith Act of 1940, entitled "What 'Salt of the Earth' Means to Me." Flynn writes that the picture is not a movie to her but is a portrayal of life and a series of episodes and experiences in a hard-fought strike of metal miners in New Mexico. She describes it as a panorama of similar events and identical problems and happenings of like circumstances in the American class struggle. The problems of these workers and their wives are common to men and women of the working class everywhere.

Flynn calls for the showing of the film in every union hall in this country to spark a fight back for jobs against speed-up, against Taft-Hartley, and for defense of the long and hard-won rights of labor. She writes that it is needed now to make "all of us," young and old, more keenly aware and more worthy of "our great heritage...the militant traditions of the fighting and eternal American working class."

Flynn continues that all progressive humanity owes a great debt to the Mine, Mill and Smelter Workers Union which, despite the most severe difficulties and in the face of "base-inspired terrorist attacks," sponsored this motion picture. This film, according to Flynn, should serve as a herald and a promise of what a truly "democratic-minded" movie industry can accomplish in our country.

#### "Carnival Stern"

[REDACTED] former Communist Party member who is now a confidential source of the Los Angeles Office, informed that in 1951,



while employed by the King Brothers, film producers in Hollywood, he learned from them directly that they had purchased a script written by Dalton Trumbo. [redacted] said he had an opportunity to read the script at that time and recognized it as Trumbo's style in addition to the King Brothers' identification of Trumbo as the author.

[redacted] said the film was actually made in Germany and the King Brothers had arranged for its release through Howard Hughes' MGO organization although, according to Hughes, of course, had no idea that Trumbo had anything to do with the script. Trumbo's name did not appear in the screen credits and, as a matter of fact, a writer by the name of Hans Jacoby is credited with being the writer. Jacoby may have made a few changes in order to get credit for a rewrite job but, according to [redacted] the story is basically Trumbo's effort.

[redacted] said that Trumbo wrote this story before he left the United States for Mexico some two years ago. [redacted] describes it as a powerful story although in no way a propaganda attempt.

As a matter of interest, it is noted that the May 10, 1954, issue of "Life" magazine was devoted almost entirely to present-day Germany and its industrial comeback. As part of this issue, the film "Carnival Story" was reviewed as an example of Germany's current motion picture industry activity. The write-up in "Life" points out that the German film industry is attracting numbers of foreign producers, including Americans, chiefly because it has the lowest movie production cost of any place in the world. "Life" magazine's article notes that the King Brothers of Hollywood made "Carnival Story," an old-fashioned, sexy melodrama, "in Munich for about one quarter of what it would cost in Hollywood."

[redacted]

Trumbo, one of the Hollywood Ten, has been identified by 15 individuals as being a Communist Party member sometime during the period from 1936 to 1948. He is a Security Index subject of the Los Angeles Office, as well as the subject of a pending security investigation.

[redacted]

### Miscellaneous

An item appearing in the October 1, 1954, edition of "Counterattack" is entitled "The Silver Screen, Through Red Glasses." This article stated that, according to the film critic of the Communist Party, the following are the "Hollywood masterpieces which hardly ever get revived because they said things which are out of favor with the Cadillac Administration in Washington."

"'Mission to Moscow' - Hollywood's first friendly film."

"'Watch on the Rhine' - Lillian Hellman's magnificent portrayal of an anti-fascist."

"'Mr. Smith Goes to Washington' - first Hollywood movie to show tie-up between Congressman and Big Business."

"'Mr. Deeds Goes to Town' - Gary Cooper sides with the underprivileged."

"'Keeper of the Flame' - portrayal of an American fascist."

"'The Informer' - masterly study of a stool pigeon."

"'Greed' - shows how the pursuit of money corrupts all human values."

**IV. COMMUNIST INFLUENCE IN MOTION PICTURES AND PLAYS**  
**(January 1, 1956 - June 30, 1955)**

**"Salt of the Earth"**

This controversial film opened for public showing in New York City on March 14, 1954, and had its Los Angeles premiere on May 20, 1954.

[REDACTED] a confidential informant of the Los Angeles Office, advised that Michael Wilson, who wrote the script of "Salt of the Earth," stated at a "Negro History Week" celebration on February 20, 1955, that the picture had made no money to date.

Herbert Biberman, who directed the film, remarked that the picture had received excellent reviews in Canada while in London the reviews had been conflicting. Biberman claimed that, in general, the opinion was that it was refreshing to see an American picture which depicts a minority group honestly. Biberman also said that in East Germany and Poland, arrangements are being completed to show the film in some four or five weeks and that it is expected the film will be shown in South America in the near future. Both Wilson and Biberman have been identified in sworn testimony before the House Committee on Un-American Activities as Communist Party members in Hollywood.

According to [REDACTED] a confidential informant of the Los Angeles Office, John Howard Lawson, film writer, author and playwright, and members of the Executive Board of the Hollywood Arts, Sciences and Professions Council feel it is not likely that "Salt of the Earth" will develop any commercial success, that those primarily interested in the film were now considering converting it into sixteen millimeter for use of interested organizations.

The Bureau Legal Attache in London reported in December, 1954, that "Salt of the Earth" had been shown at the Edinburgh, Scotland, Festival on two occasions, having been entered by its producers, the Independent Productions Corporation. The Edinburgh Festival is an annual affair held during August and September with some international fame and is primarily devoted to music, arts, theater, ballet and cinema.

[REDACTED] a source of information of the New York Office, was in the motion picture distribution field and advised in November, 1954, that Herbert Sberman had been negotiating with a representative of the Polish Government for the sale of "Salt of the Earth" and indications were that the East German Government had also been negotiating for the purchase of the film.

[REDACTED] New York City, a firm which handles motion pictures, informed Agents of the New York Office on February 21, 1955, that he arranged for the sale of "Salt of the Earth" for display in East Germany through a friend in Paris.

[REDACTED] said that in November, 1954, he was contacted by a representative of the Czechoslovakian Embassy, Washington, D. C., who indicated he was interested in obtaining "Salt of the Earth" for exhibition in Czechoslovakia. [REDACTED] advised that, following his initial discussion with the Czechoslovakian officer, the latter entered into direct negotiations with Sberman concerning the film. It was [REDACTED] understanding that the Czechoslovakian representative subsequently reached an agreement with Sberman on the price of the film.

[REDACTED]

IV. COMMUNIST INFLUENCE IN MOTION PICTURES AND PLAYS  
(July 1, 1955, through December 31, 1955)

"Oh Men; Oh Women"

On September 22, 1955, [redacted] previously described, advised that he had learned that the motion picture rights to the play "Oh Men; Oh Women" had been purchased by Twentieth Century Fox Studios, Beverly Hills, California, and that this organization planned to produce the play as a motion picture. According to [redacted] the author of "Oh Men; Oh Women" is Edward Chodorov, a New York playwright who has been identified with Communist activities. Upon receipt of information that Twentieth Century Fox had purchased this play [redacted] said that he brought this matter telephonically to the attention of James O'Neill, National Executive of the American Legion in New York. O'Neill indicated to [redacted] that action would be undertaken to present facts available to the American Legion concerning Chodorov to Twentieth Century Fox in an effort to discourage production of any material offered by him.

"Storm Center"

According to [redacted] this production, which in September 1955 was being filmed by Phoenix Productions for Columbia release, is based on a novel entitled "The Library," which, in [redacted] opinion, contains propaganda of a type favorable to Communism. [redacted]

"A View From the Bridge"

[redacted] a current confidential informant, advised on September 30, 1955, that he had no information and knew of no play to be produced on Broadway which would have a predominantly Communist cast. He stated that numerous openings are scheduled and he doubted that any would be a Communist Party production.

[redacted] stated that about 1,000 people had read for Arthur Miller's playlets, including "A View From the Bridge." He understood several Communists had been turned down for these playlets. [redacted] said that it would probably be coincidental if the cast turned out to be predominantly Communists. He described Arthur Miller as left oriented and said Miller lost his sympathy for the Communist Party when the Party attacked

him for giving derogatory notices to a Negro production which the Communist Party wanted praised. [redacted] advised that Miller's plays, although occasionally supported by the Communist Party, did not follow Marxist ideology. He said Miller is very intelligent in his attitude and his interpretations are strictly his own.

[redacted] Authors Equity, 45 West 47 Street, New York, New York, advised that Martin Wolfson, in October, 1955, was appearing in the production "A View From the Bridge" at the Coronet Theater, 230 West 49 Street, New York.

According to page one of the August 16, 1955, issue of the "New York Times," a New York daily newspaper, Martin Wolfson, on August 15, 1955, invoked the Fifth Amendment when questioned about his Communist Party membership by the House Committee on Un-American Activities. [redacted]

#### Miscellaneous

On October 20, 1955, [redacted] a current confidential informant, stated that he had no information indicating any attempt on the part of the Communist Party to infiltrate the entertainment industry in New York.

A top-level informant of our New York Office advised on October 25, 1955, that he had no information indicating any attempt on the part of the Communist Party to infiltrate the entertainment industry in New York [redacted]

[redacted] both current confidential informants, reported that during May 1955 Herbert Biberman was in Mexico City, Mexico, apparently for the purpose of trying to get a crew lined up for a film which reportedly would concern a story of Negroes in the turpentine industry in Cuba. According to these informants, Biberman had been in contact with Azteca Film Studios in Mexico City regarding the production of this motion picture but this firm had refused to have anything to do with the picture because of the objections of the American stock holders who controlled the company. Biberman has been identified in sworn testimony before the House Committee on Un-American Activities as having been a member of the Communist Party. [redacted]

## V. SOVIET ACTIVITIES IN HOLLYWOOD

Soviet representatives, including diplomatic officials, visiting dignitaries and registered agents have been in contact with various individuals in the U. S. motion picture industry. For example, it is definitely known that the Soviet Vice Consul in Los Angeles personally invited the following people to a private showing on March 7, 1947 of the Russian film, "The Stone Flower":

Edward G. Robinson and John Garfield, actors,  
[redacted] (has identified these men as Communists.)  
Charles Chaplin, producer and actor.

(Chaplin has aided the Communist Party financially, according to [redacted]  
John Howard Lawson, Albert Maltz, Dalton Trumbo, Alvin Karpis, John Wexley,  
Robert Rosen, and Lester Cole, writers, and Edward Dmytryk, director.  
(All have been identified as Communists.) (V, 1)

Mikhail Kalatosov, Soviet motion picture representative, came to Hollywood in August, 1943 and sought to purchase "Little Foxes" and "Earl of Chicago." The former is the story of a degenerate Southern family; the latter, of a Chicago gangster in England. (V, 1)

During his stay, Kalatosov was in contact with Gregori Kheifets, former Soviet Vice Consul in Los Angeles and a known Soviet espionage agent. Kalatosov is also associated with many pro-Soviet and pro-Communist film personalities. (V, 2)

Following Kalatosov's departure, and the turning over of his duties to the Vice Consul in Los Angeles, there were limited contacts between Soviet diplomatic representatives and motion picture personalities. The Vice Consulate at Los Angeles was closed January 15, 1948. (V, 2, 13)

In May of 1946, Gregory L. Irsky and two other men came to the United States from the U.S.S.R. to study scientific techniques, to arrange for cinematographic equipment and to negotiate for technical assistance in the motion picture field. Irsky indicated that he was endeavoring to disseminate Russian propaganda film, under the guise of educational features, to American schools. His project did not materialize. (V, 2)

In May, 1946 the noted Soviet writer, Konstantin Simonov, visited Hollywood. John Howard Lawson, one of the leaders of the Communist core in the motion picture industry, wrote most of Simonov's speeches delivered in Los Angeles. (V, 2)

Simonov held a party aboard a Russian ship anchored in the harbor at Los Angeles, according to numerous stories in newspapers of that city. Among those in attendance were Mr. and Mrs. John Garfield, Mr. and Mrs. Charles Chaplin, and Lewis Milestone. (V, 2)

Under the auspices of the Hollywood Writers Mobilization, Simonov held an informal discussion with members of the Screen Writers Guild. Screen writer Dalton Trumbo, one of the "Hollywood Ten," presided over the discussion. Simonov remarked

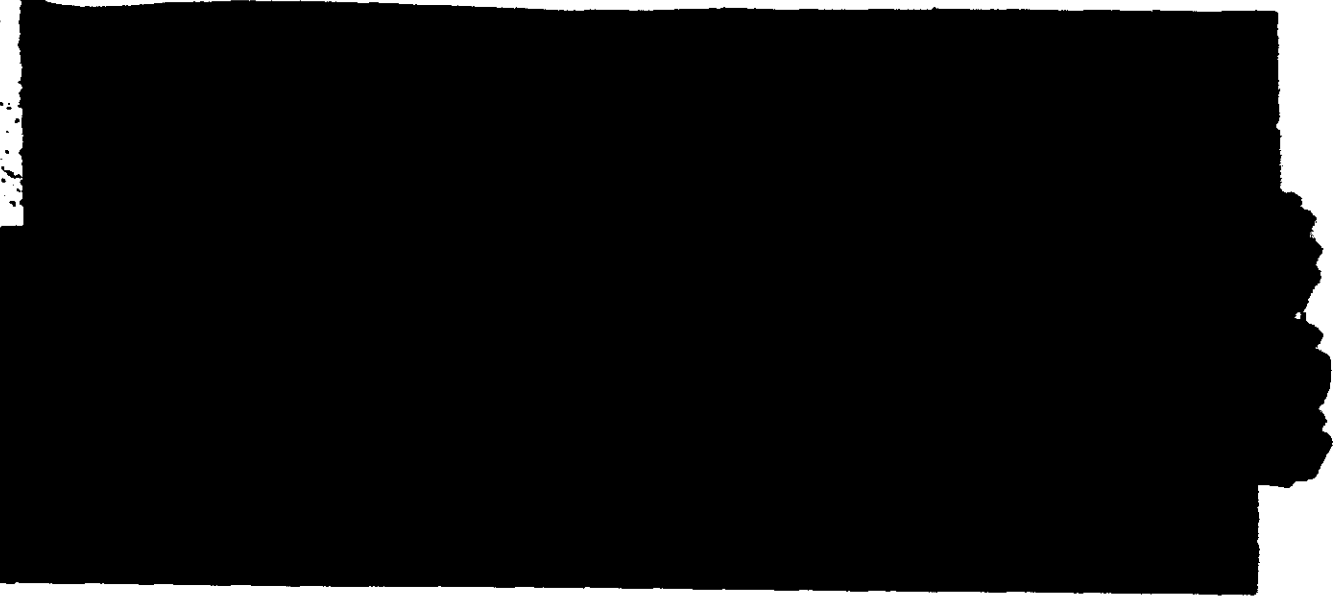
Tolson \_\_\_\_\_  
Ladd \_\_\_\_\_  
Clegg \_\_\_\_\_  
Glavin \_\_\_\_\_  
Nichols \_\_\_\_\_  
Rosen \_\_\_\_\_  
Tracy \_\_\_\_\_  
Harbo \_\_\_\_\_  
Mohr \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Nease \_\_\_\_\_

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NOTE: Source references are to Section and page of Running Memorandum current as of 7-15-49, of which this is a condensation.

301

that Soviet writers do not sell their work out-right to the film industry but sell only the right to film it; the publishing rights remain with the author. It may be noted that the Screen Writers Guild has supported the American Author's Authority. The latter group's program, conceived under Communist guidance, calls for the leasing, rather than the selling, of screen plays to producers. (V, 3)



Artkino Pictures, Inc.

This firm was chartered in New York City July 22, 1940 and was registered as the agent of a Moscow principal. (V, 4) It claims to be engaged in the importation of films from the U.S.S.R. and in the distribution of these films in the Western Hemisphere. Several employees of Artkino have been identified as members of the Communist Party (or Communist Political Association) or as being members of front organizations. (V, 4,5)

The U.S.S.R. as previously noted, has evidenced an interest in pictures showing the "seamy side" of life in the United States.

In August, 1947 U. S. Ambassador to Moscow, W. B. Smith, wrote to Eric Johnston that he had invited S. M. Eisenstein, the dean of Soviet film directors, to see American films. Eisenstein's comments after the showings were usually non-committal or mildly approbational. The Ambassador forwarded a translation of an article from the Soviet journal, "Culture and Life," reflecting Eisenstein's official reaction. The Ambassador stated that it seemed to him that the article very clearly demonstrated the correctness of Johnston's stand in opposing the exportation of films like "The Grapes of Wrath" and "Tobacco Road" to the Soviet Union, "unless an equal number of films showing more favorable aspects of life in the United States were also exported." (V, 6)



Eisenstein's article was entitled, "The Parveyors of Spiritual Poison - About the Contemporary American Cinema." Eisenstein declared that the United States had produced "more than a few ultra-reactionary pictures in the past," but a few good ones were produced in spite of the intention of the makers of the pictures and against the wishes of the bosses. He spoke well of "The Big House," "I was a Fugitive from a Chain-gang," "Grapes of Wrath," "Tobacco Road" and "Boomerang." He charged that many U. S. films were a panegyric of the gangsters' shameless methods, and found this logical because gangsters and "honest" businessmen have the same moral code. He denounced Bing Crosby's role in "Going My Way" as that of "an unusually cunning swarmer of human souls." He stated that the picture, "Anna and the King of Siam," contained white-superiority propaganda. (V, 7,8,9)

Eisenstein charged that film directors take a theme which would reflect an indictment of the (capitalist) system and "make it harmless while preserving the external drama." They attribute crimes to the individuals, "dissociating them from the actual social system." (V, 10)

Eisenstein declared: "The ability to take any theme, even one which in view of conditions in America would appear most slippery and dangerous; not to avoid such a theme but to retain its outward form and by means of exaggeration (or some other means) to reduce it slowly and smoothly to self-destruction and final nothingness -- this is probably one of the most cunning characteristics of the American cinema." (V, 11)

He acknowledged the technical excellence of U.S. film equipment, but pointed out that "reaction" was exercising more and more pressure on the industry. He charged that "the skill, inventiveness and technical mastery of the American cinema are used in the service of darkness and oppression -- fundamental characteristic features of the cruelty and unjust system of imperialistic society." (V, 8,11)

**VI. INVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION PICTURE INDUSTRY  
BY THE COMMITTEE ON UN-AMERICAN ACTIVITIES OF THE HOUSE OF REPRESENTATIVES**

The House Un-American Activities Committee announced on June 20, 1945, that it had voted to investigate subversive activities in Hollywood. A preliminary hearing was held in Los Angeles, California, on December 3, 1946. Only a few witnesses were called and the hearing was described as superficial. The Committee announced that it would return in January 1947 to conduct extensive hearings on all phases of Communist activity in Hollywood.

An authoritative statement concerning Communist activity in the motion picture industry was made by you before the Committee on March 26, 1947. You testified, among other things, that in 1935 the Communist Party launched a recruiting drive in Hollywood and directed its efforts to labor unions and the so-called intelligentsia; that Communists attempted to insert Communist propaganda into motion pictures and to delete anti-Communist material therefrom; that Communists used the prestige of prominent Hollywood individuals to further their ends.

The House Un-American Activities Committee resumed hearings in Hollywood in May 1947. The New York Times on May 17, 1947, quoted Committee Chairman J. Parnell Thomas as stating, after a week of hearings, that "ninety per cent of the Communist infiltration" was in the screen writing field. He also alleged that the Federal Government was influential "in aiding the Communist conspiracy" by encouraging the production of pro-Russian films during the regime of the late President Roosevelt.

On July 23, 1947, SAC Hood had a lengthy interview with L. B. Mayer of MGM Studios concerning the hearings which were conducted during the spring of that year by the House Un-American Activities Committee. Mayer was frank to admit that there were some Communists in his studios and expressed a willingness to discharge them. He stated, however, that if he did so, they would be hired by other studios immediately. (Letter from Los Angeles 7-23-47 re Communist Infiltration of Motion Picture Industry)

**A. Activities of "Unfriendly" Witnesses and Their Attorneys  
or Associates Prior to October, 1947 Hearings**

On October 16, 1947, Bartley Crum, one of the attorneys for the "unfriendly" witnesses, conferred with Max Lowenthal, adviser to the

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**American Jewish Conference.**

Lowenthal volunteered his personal views, asserting that Crum could throw the Committee into a wastebasket. He declared that the Committee was created by Congress to conduct thought control and that there was no sense in attacking it on that ground or on the basis of civil liberties. He expressed the view that the Committee was open to attack on other grounds which would appeal to the public, and that Crum would be foolish to select issues with which the public was unsympathetic. Lowenthal gave Crum considerable advice on handling the press, and said he had considerable material for Crum. Lowenthal concluded by telling Crum he was going to help him all that he could but that he did not want anyone to know about it, with the exception of David Wahl, who was the Washington representative of the American Jewish Conference.

[REDACTED]

A confidential informant who was a member of the Communist Party in Washington, D. C., until 1942 advised that David R. Wahl was a member of the Communist Party and that he was also engaged in espionage activities on behalf of the Soviet Union.

[REDACTED]

On Saturday afternoon, October 18, 1947, attorneys Bartley Crum, Robert W. Kenny, and Ben Margolis arrived at the Washington National Airport from San Francisco. They were met at the airport by David Wahl, Martin Popper, Vice-President of the National Lawyers Guild, and his wife, and John Dierkes. John Dierkes arrived in Washington, D.C., from New York City on the night of October 17, 1947, and obtained rooms at the Hay-Adams Hotel where he also obtained a suite of rooms for Bartley C. Crum who was to reside at the Hay-Adams Hotel during his stay in Washington. John Dierkes appeared to be one of the "steerers" for the legal staff representing the 19 subpoenaed witnesses from Hollywood and did considerable contact work for them with various individuals in Washington.

Dierkes was formerly with the Bureau of Internal Revenue and was sent to Hollywood in connection with the preparation of a movie short concerning the Internal Revenue. While in Washington, Dierkes was observed to be in close association with Charles Kramer, who was employed in the office of Senator Claude Pepper in an advisory capacity, and David Wahl, the Washington representative of the American Jewish Conference.

After arrival in Washington, the party proceeded immediately to the office of Martin Popper where it remained for a few moments and then went to Suite 100-C of the Shoreham Hotel which suite had been obtained as a headquarters for the legal staff of the "unfriendly"

witnesses. This suite was used by the attorneys for preparing press releases, holding conferences and to counsel the witnesses.

B. Activities of "Unfriendly" Witnesses and Their Attorneys or Associates During the October, 1947, Hearings

A public rally was held on the evening of October 20, 1947, at the National Press Club Auditorium in opposition to the House Un-American Activities Committee.

Martin Pepper, Vice-President of the National Lawyers Guild, acted as Chairman. After introducing each of the nineteen "unfriendly" witnesses, he introduced Robert Kenny, who was President of the National Lawyers Guild. Kenny alleged that the Committee was "engaged in a conspiracy to control communication and destroy free speech."

Bartley C. Crum told the audience that he was tearing up his prepared speech and proceeded to unmercifully attack J. Parnell Thomas, Chairman of the House Committee on Un-American Activities and members connected therewith. After making numerous derogatory remarks concerning the appearance of Mr. Thomas and numerous caustic remarks in general concerning the hearings, members of the Southern Conference for Human Welfare took up a collection. Crum stated that money received from this collection was to be sent to Paul Draper, well-known dancer in New York City, who was the treasurer selected by the Lawyers Guild and that this money was to be used for publicity purposes in order to defeat and disband the Congressional Committee. In concluding his remarks Crum stated that he had never appeared before such a nauseating-appearing individual as Mr. Thomas and as the day went on he found it difficult for him to control himself to prevent his being sick to his stomach. He then said if there were any FBI Agents in the auditorium, he wanted them to go and tell Thomas what he said and then both Thomas and the Agents could go to hell.

[REDACTED]

The Southern Conference for Human Welfare was cited as a Communist front by the House Un-American Activities Committee in March, 1944.

The above rally was originated by the National Committee on Civil Rights of the National Lawyers Guild. [REDACTED]

On October 23, 1947, after the official adjournment of the Congressional Committee hearings for that day, John Garfield, motion picture actor, after grouping numerous people around and signing autographs, announced that they all should follow him into the corridor

where he would hold a press conference. He left the caucus room of the Old House Office Building and proceeded to the elevator hall immediately outside of the caucus room where he climbed halfway up the stairs and began to read a resolution which denounced the Thomas Committee and indicated that the hearings held by this Committee were an outrage to human decency. After numerous hostile remarks of this type, he stated that he, along with eight other individuals, had formed a committee which was going to attempt to defend the nineteen witnesses from Hollywood who had been subpoenaed before the Committee and demand that a cross-examination be conducted by the committee. This committee was to be known as the Committee for the Defense of the First Amendment of the American Constitution. Garfield said that the purpose of the committee was to defend constitutional democracy and that no Communists or "fellow-travellers" were connected with it. The committee later became known as The Committee for the First Amendment.  
(Labor Fact Book #9 p. 75)

A reliable confidential informant, who was a member of the Communist Party, advised on October 23, 1947, that Charlotte Young, a Communist, was employed in Suite 100-C of the Shoreham Hotel which was the headquarters of the legal staff for the "unfriendly" witnesses. Charlotte Young was performing general stenographic and clerical work.  
[REDACTED]

The Washington Star on October 26, 1947, reported that former Assistant Attorney General O. John Rogge spoke at a Conference on Cultural Freedom and Civil Liberties on October 25, 1947, which was sponsored by the National Arts, Sciences and Professions Council of the Progressive Citizens of America. Mr. Rogge reportedly said, "My advice to our Hollywood friends and to all others is not to appear at all." He expressed the opinion that the House Committee on Un-American Activities was an unconstitutional agency of the government.  
[REDACTED]

C. Hearings of the House Un-American Activities Committee,  
October, 1947

The Committee traced the Communist infiltration of the movie industry through a succession of "friendly" witnesses, drawn mostly from Hollywood itself. In addition, the Committee utilized Howard Rushmore, a member of the editorial staff of the New York Journal American, who was a prominent member of the Communist Party from 1936 until 1939. Rushmore testified, among other things, that during that period John Howard Lawson was in direct charge of Communist activities in Hollywood.

Five prominent screen writers and a Hollywood director were cited for "contempt" by the Committee for refusing to answer questions concerning their alleged Communist membership or their affiliations with the Screen Writers Guild. During the hearings either a Communist membership card, or a Communist registration card was introduced for each of the ten individuals. On December 5, 1947, a special Federal Grand Jury in Washington, D. C., indicted all of them for "contempt of Congress." These individuals were:

Alvah Bessie, writer  
Herbert Biberman, writer-producer  
Lester Cole, writer  
Edward Daytryk, director  
Ring Lardner, Jr., writer

John Howard Lawson, writer  
Albert Maltz, writer  
Samuel Ornitz, writer  
Adrian Scott, writer  
Dalton Trumbo, writer

Emmet G. Lavery testified before the House Un-American Activities Committee as President of the Screen Writers Guild. Lavery said that he was "opposed to the principles of Marxist Communism" and that he was not an apologist for Communism. He testified that in October, 1946, he voluntarily visited the FBI Office in Los Angeles, and told SAC R. B. Hood that he would place himself and the records of the Guild at the disposal of the FBI at any time. He indicated to the Committee that he would not have been testifying before it if the Communists had control of the Guild.

Louis J. Russell, a Committee investigator and former Special Agent of the FBI, testified, among other things, that the Bulletin of the International Theatre published in 1934 contained an article which described the growth of the revolutionary theatre in the United States. He stated that the article referred to dramatists John Wexley and Albert Maltz. He stated that issues three and four of "International Theatre" for 1934 contained information concerning the training of cadres in the United States. He also discussed very briefly an article entitled, "Straight From the Shoulder," which appeared in the November 1934 issue of the "New Theater," written by John Howard Lawson. He stated the comments of the editors of the "New Theater" regarding this article by Lawson were as follows:

"However, John Howard Lawson's argument that a united-front theater cannot produce specifically Communist plays is certainly true, and he has brought up real but not insurmountable difficulties facing playwrights, whether Socialists, Communists, or just sympathetic, who write for such united-front organization and audience. His article indicates the immediate need for a Communist professional theater that

"will produce plays as Lawson and others will write, plays with a clear Communist line and straightforward political statements and references."

Russell testified that in the summer of 1943 the Soviet Government sent an official representative to the Motion Picture Industry. He identified this individual as Mikhail Kalatozov. Russell said that the Soviet Embassy in Washington, D. C., stated the purpose of Kalatozov's visit to Hollywood was to strengthen the artistic and commercial ties of the cinema people of the United States and those of the Soviet Union.

Russell testified that on November 9, 1943, the Hanns Eislers were invited to an affair given by the Russian Vice Consul in Los Angeles, V. V. Pastoev, and that on November 16, 1943, the Eislers entertained the Pastoevs at a party in their home. The information concerning the November 9, 1943, meeting cannot be verified. However, from the technical surveillance maintained by the Los Angeles Office on Hanns Eisler, it was ascertained that on October 20 Mrs. Pastoev, wife of the Soviet Vice Consul, invited the Eislers to the Consulate for an affair believed planned for November 7, 1943, the anniversary of the Soviet revolution. With regard to the November 16 meeting to which Russell testified, it appears that this information was incorrect because through the same technical surveillance it was ascertained on October 30, 1943, that Mrs. Eisler invited Mr. and Mrs. Pastoev to a party she was planning for November 6, 1943, at her residence. Surveillance of the Eisler residence on November 6, 1943, revealed that a Soviet Consulate car dispatched passengers there.

Further possible proof that this latter statement referred to above made by Russell is at variance with the facts is contained in an article which appeared in the "Los Angeles Times" on November 17th regarding a meeting at the Shrine Auditorium on November 16th at which V. V. Pastoev appeared.

Russell testified that during the year 1940 certain people in the United States were engaged in a campaign to purchase Gerhart Eisler's way out of a concentration camp in France. He said this campaign was started when Hanns Eisler, the brother of Gerhart Eisler, received a cablegram from Gerhart asking Hanns for money which Gerhart needed for an operation. According to Russell, this money was actually to be used for the purpose of buying Gerhart Eisler's way out of the concentration camp in France.

Russell referred to the activities of Charles A. Page, a freelance writer in Hollywood, and Louise Bransten by stating that they engaged in considerable activity on behalf of Eisler. He said that it was a known fact that Page requested Louise Bransten's advice as to how the

situation could be handled and it was resolved that the best way was to contact an individual known as Otto Katz, who was then in Connecticut. Katz was identified as a known Soviet agent who was very active in Mexico City during World War II, who at the time of the hearings was in Czechoslovakia and who was also very active in Hollywood, particularly during the 1933 period. Russell said that Katz's real name was Andre Simone.

He identified Louise Bransten as the former wife of Richard Bransten, also known as Bruce Minton, former owner of the "New Masses," who, together with his present wife, Beth McKeown, was expelled from the Communist Party for revisionist tactics.

He testified that in June, 1933 Louise Bransten, accompanied by her husband, Richard, made a six weeks' tour of the Soviet Union. He stated that during the waterfront strike in San Francisco, Louise and Richard Bransten carried out assignments for the Communist Party, working for Earl Browder and Gerhart Eisler. He said that in 1944 Louise Bransten made a loan of \$50,000 to "The People's World," West Coast Communist newspaper. He also said she had contributed to the Rosenberg Foundation, of which she was a member of the Board of Directors. He testified that she contributed to the American-Russian Institute, The California Labor School, and the Joint Anti-Fascist Refugee Committee. He said that she was living in New York at the time of the hearing and was married to Lionel Berman, who was interested in documentary films. He testified that Louise Bransten was employed by the New York Committee to Win the Peace.

In further identifying Page, Russell stated that he was an employee of the State Department from 1928 to 1933. During the year 1934 and until 1941 he was a free-lance writer in Hollywood, California, when he discontinued this type of work and returned to the State Department. He said that Page had been in contact with Louise Bransten, Haakon Chevalier, Vassili Zuhlin, a Soviet diplomatic official, Otto Katz, and Emma Eisler. He said that at one time Page attempted to secure a position for Haakon Chevalier through Robert T. Sherwood.

With regard to the work of Page at the State Department, Russell testified that he was at one time assigned to the American Embassy in Montevideo, Uruguay. During this employment Russell testified Page corresponded frequently with Herbert Eiberman and John Howard Lawson of the movie colony. Russell stated that Page was referred to on one occasion by a leading Communist in Mexico as "being one of our men." Russell said, "We have one of our men right inside the American Embassy and we get the real inside dope from there."



Russell testified that on April 25, 1945, Louise Bransten was contacted by Stepan Apronian of the Soviet Consulate in San Francisco. He said the purpose of this meeting was to arrange for the distribution of 40,000 copies of a speech made by Molotov before the United Nations Conference at San Francisco.

Russell stated that on May 19, 1945, Dmitri Manuilsky, the Ukrainian Communist leader, was the guest of honor at a dinner given by Louise Bransten in her home. Russell referred to Manuilsky as a member of a three-man board which functioned as the Communist International during World War II. He said that in addition to Manuilsky, Holland Roberts, President of the California Labor School, and Max Yergan (head of the Council on African Affairs) were among those in attendance. Russell testified that there was a direct connection between Louise Bransten and Page, who operated as a free-lance writer in Hollywood for a period of several years. He also said that there was an association between Gregory Kheifets of the Soviet Consulate and Hanns Eisler and Louise Bransten. He said there was a tie-up between Page, the associate of Bransten, and Herbert Biberman and John Howard Lawson of the movie colony.

He also testified that when Louise Bransten went to New York in November, 1945, she was contacted by an individual known as George George, a member of the Communist Party and a contact of Hanns Eisler in Los Angeles. He stated that George at one time worked for one of the studios in Hollywood as a free-lance writer, the studio being MGM.

Russell testified in an effort to point out the contacts in Hollywood which have been made by outstanding or notorious leaders of the Communist Party that on May 3, 1942, Alexander Stevens, also known as J. Peters, whose real name Russell said was Goldberger, visited Los Angeles, California. He stated that when Stevens arrived in Los Angeles he was met by Herbert Biberman at Union Station. Russell testified that during the day Stevens met with Waldo Salt and Herbert Biberman. He said that on the same day another meeting was held at the residence of Herbert Biberman which was attended by Paul Jarrico, Morton Grant, Robert Rossen, and Hyman Kraft. He referred to Rossen, Biberman, Salt, and Jarrico as all being associated with the Motion Picture Industry. He said that on the same date a third meeting was held by Stevens with Grant, John Howard Lawson and Vera Harris, the wife of Lou Harris, a screen writer.

Russell further testified that on the evening of May 3, 1942, another meeting was held at Biberman's home between John Howard Lawson, Lester Cole, Madeline Tuthven, and Nerta Uarkvits. He identified Cole

as a screen writer and Rathven and Uerivitz as Communist Party functionaries in Los Angeles. He stated that Stevens, Lanken, and Rathven also held a meeting late that same night in the home of Waldo Salt. During this visit, according to Russell, Stevens, among other things, was working on the Communist-inspired movement to secure the release of Earl Browder from a Federal penitentiary.

Mr. Russell was asked by Mr. Stripling, counsel for the Committee, whether or not his, Russell's, investigation disclosed Bransten was ever contacted by Gerhart Kialer. Russell stated that on December 29, 1943, Bransten was a guest at a dinner given by Leland Harris of Chappaqua, New York, and on this occasion Gerhart Kialer was present. Harris was identified as a functionary of the Communist Party interested in agricultural workers in the Western Hemisphere.

Concerning Bransten's contacts, Russell stated that she was associated with Vassili Zubilin of the Soviet Embassy in Washington, D.C. He also stated that she had been identified with Gregory Kheifets of the Soviet Consulate in San Francisco and Mr. V. V. Pastov, of the Soviet Consulate in Los Angeles. He stated that on May 12, 1944, Kheifets attended a party in San Francisco given by Bransten.

Russell testified that Bransten was acquainted with a man by the name of George Charles Eltenton. He said that Bransten was very close to Eltenton and his wife Dolly. Eltenton was identified as an employee of the Shell Development Corporation in Emeryville, California, from 1938 at least until July, 1946. He stated that Eltenton was known to have spent some time in the Soviet Union where he lived in the vicinity of Leningrad. Russell testified that while in Leningrad, Eltenton became very familiar with the Russian language and as a result was asked to translate several Russian works into the English language. He further testified that Eltenton and his wife attended a party given by Louise Bransten on November 10, 1944. On this occasion Eltenton attempted to influence a scientist along Soviet lines. He loaned the scientist a copy of the Soviet Constitution which he recommended him to read. The scientist was then employed at the Radiation Laboratory in Berkeley, California.

Russell further testified that Eltenton attended a reception given in honor of Mr. Molotov at the St. Francis Hotel in San Francisco on May 7, 1945. He also testified that it is known Louise Bransten, at one time, attempted to secure employment for Dolly Eltenton with the American-Russian Institute through Gregory Kheifets. He also said that Louise Bransten requested Eltenton to send a telegram of congratulations to a Russian scientific society in the Soviet Union during the month of July, 1940. Further, that this telegram was actually sent.

Concerning a contact had with Kintion by a representative of the Soviet Government regarding espionage activity, Russell testified that in the year 1942 Kintion was contacted by one Peter Ivanov, whom he identified as a secretary of the Russian Consulate in San Francisco. According to Russell, Ivanov offered Kintion money in return for his cooperation in securing information regarding the secret work which was being conducted at the University of California in Berkeley in its Radiation Laboratory. He said that Kintion, in order to cooperate with Ivanov, approached Haskin Chevalier, who was a Professor at the University of California, and requested him, Chevalier, to find out what was being done at the Radiation Laboratory, particularly information regarding the highly destructive weapon which was being developed through research. Kintion told Chevalier that he had a line of communication with an official of the Soviet Government who had advised him that since Russia and the United States were allies, the Soviet Government should be entitled to any technical data which might be of assistance to that country.

At the time of this particular conversation, Chevalier told Kintion that he would contact a third man who was working at the Radiation Laboratory and attempt to secure information concerning the type of work conducted and any information which he could obtain concerning technical developments that might be of assistance to the Soviet Government. This third person, according to Russell, was J. Robert Oppenheimer. Russell said that Chevalier approached Oppenheimer and told him that Kintion was interested in obtaining information regarding technical developments under consideration by the United States and also that Kintion was interested in obtaining information regarding the work being performed at the Radiation Laboratory. Mr. Russell said that Chevalier told Oppenheimer that he had the means of communication whereby he could transmit such information to the Soviet Union. Mr. Oppenheimer, according to the testimony of Mr. Russell, told Chevalier that such attempts as this to secure information were treasonable acts and that he certainly would not have anything to do with such things.

Concerning the above testimony of Russell, the following information is being set out to show the corroboration or differences between the testimony of Russell and the information contained in the Bureau's files on this subject matter.

Concerning the remarks of Russell indicating that in the year 1940 individuals in the United States were engaged in a campaign to purchase Gerhart Eisler's way out of a concentration camp in France and that Page and Bramson were both active in this matter as well as

Russell's remark that Page requested Bransten's advice as to how the situation could be handled, which was resolved by indicating that a contact should be had with Otto Katz, who was then in Communist, it would appear that the testimony of Russell was a conclusion which appears to be in conformity with the substance of a letter from Page to Bransten dated September 2, 1940. This letter was made available through a most highly confidential and delicate source to the Agents of the San Francisco Office.

With regard to the statement of Russell that Katz's real name is Andre Simone, it should be noted that the information in the Bureau's files does not indicate conclusively that this is the case. It is also noted that a report received by the Bureau concerning the location of Katz reflected that as of July, 1946, he was a member of the Czechoslovakian delegation to the Paris Peace Conference.

Russell testified that Louise Bransten was born on October 10, 1908, when actually, according to her birth certificate, which was obtained through a highly confidential and delicate source, she was born on October 9, 1908.

Concerning Russell's statement that Richard Bransten was the former owner of "New Masses," it should be noted that "New Masses" has always been owned by a corporation and that in 1941, 1942, and 1943 Bransten was a member of the Editorial Board of "New Masses."

Concerning Russell's statement that Bransten was, at the time of the hearing, employed by the New York Committee to Win the Peace, it should be pointed out that Louise Bransten was employed by this organization until February 14, 1947, when she left New York for San Francisco.

In the testimony of Russell concerning the background of Charles Albert Page, it should be pointed out that Russell left out the connections of Charles Albert Page with former Lieutenant Governor of California, Ellis S. Patterson. Russell testified that Charles A. Page was in contact with, among others, Gerhart Eisler. In this connection it should be noted that Page was in correspondence with Louise Bransten with reference to a person believed to be Gerhart Eisler. On March 12, 1945, when Page was interviewed by Agents of this Bureau under oath in connection with a Hatch Act investigation, he stated that he was not acquainted with Eisler but believed that he might have been the brother of Harms Eisler and was at one time in a German concentration camp. Russell also stated that Page had been in contact with Vassili Zubilin. In this connection it is observed that the Bureau by letter to the Washington Field Office dated March 5, 1945, specifically stated:

"In the investigation of Page to date, there has been a tendency on the part of the New York and San Francisco Offices to definitely indicate that Page was a contact of Vassili Zubilin. This error should be avoided in preparing a Hatch Act report. You will recall that the Page at the State Department who was contacted by Zubilin was not identical with Charles Albert Page."

Russell also testified that Charles Albert Page had been in contact with Katz. The Bureau's investigation of Page did not disclose any contacts by him with Katz. It appears that the testimony of Russell was a conclusion drawn from a review of the letter previously referred to by Charles Page to Louise Bransten dated September 2, 1940.

Russell testified that Charles Page attempted to obtain a position for Haskon Chevalier with the Office of War Information through Robert E. Sherwood. The investigation of Chevalier does not disclose any information that he attempted to secure such a position through Page. It is known that in 1943 Chevalier was in New York and was attempting to get employment with one of the Government agencies. In this connection it was determined through a highly confidential and delicate source that he, Chevalier, had made an effort to get employment with the Office of War Information. However, there was no information developed that Chevalier directed his efforts for this employment through Charles Page or Robert Sherwood.

Concerning the correspondence between Page, Biberman and Lawson, it should be pointed out that on January 18, 1943, Page was personally interviewed in Montevideo, Uruguay. On this occasion he specifically denied having corresponded with Biberman, although he said he may possibly have sent him a Christmas card or other holiday greeting. He admitted frequent correspondence with John Howard Lawson.

Concerning Russell's statement that Holland Roberts was President of the California Labor School, investigation reflects that he was the Educational Director of this School.

Russell testified that when Louise Bransten went to New York City in November, 1945 she was contacted by an individual by the name of George George, a Communist Party member and contact of Harry Fidler in Los Angeles.

A technical surveillance on the residence of Louise Bransten on November 2, 1945, reflected that Marion Hart contacted Bransten and invited her to a dinner, stating that Elaine and George George would be

present. It would, therefore, appear from the above that there is no basis in fact for the statement that Bransten was contacted by an individual known as George George.

With regard to the meetings held between Alexander Stevens and Communist leaders in Los Angeles, the Bureau's files reflect that Russell's information in substance was correct. However, with regard to the actual date of the meetings, they were held on May 2 rather than May 3. It should also be pointed out concerning these meetings that, according to the information in the Bureau's files, it appears that Vera Harris was not among those present at the meeting referred to by Russell. It also should be noted with regard to these meetings that it was not definitely established by the Bureau through investigation that Herta Uerkvitz was present at the meeting referred to by Russell.

According to the information available concerning the funds turned over to Stevens by Bransten and other Hollywood characters, it would appear, according to the information available in Bureau files, that this testimony resulted from conclusions drawn by Russell.

With regard to Russell's testimony concerning Bransten being an associate of Zubilin, Kheifets, and Pastoev, it should be noted that the Bureau's file on Bransten fails to reflect that she was ever associated with Zubilin or Pastoev. He also testified that Bransten was closely associated with Peter Ivanov. Actually the investigation of Bransten has not disclosed that she was ever a close associate of Ivanov.

According to the information in the Bureau's files on George Elinton, it is noted that Elinton was employed by the Shell Corporation at Emeryville, California, until October, 1947 when he departed from the United States for England, where he was to be employed by the Shell Oil Company. The Bureau's files substantiate the information testified to by Russell that Elinton was requested by Bransten to send a telegram of congratulations to a Russian scientific society in the Soviet Union. However, there is no indication that he sent the telegram which she requested. The Bureau's files reflect that Rose Isaak of the American-Russian Institute asked Elinton to send a telegram of congratulations to the USSR on the 50th anniversary of Peter Kapitan, a leading Russian physicist. Elinton dictated his congratulatory wire to Isaak and asked her to send it.

Russell's testimony regarding the reported activities of Elinton, Chevalier, Ivanov, and Oppenheimer is in accordance with the facts developed by the investigation of this situation by the Bureau.

Chairman J. Farnell Thomas announced at the conclusion of Russell's testimony on October 30, 1947, that the first phase of the Committee's investigation of Communism in the Motion Picture Industry had been completed. Following the hearings, Louis J. Russell advised that the reason for discontinuing them was that the Committee was running short of funds, and further that the "friendly press" had advised that it would be difficult to sustain public interest any further.

**B. Activities of the "Hollywood Ten" Following The House Un-American Activities Committee Hearings**

As indicated previously, a special Federal Grand Jury in Washington, D. C., indicted all ten individuals on December 5, 1947, for "contempt of Congress." They were dismissed from their jobs during the same month. (Labor Fact Book #9 p. 75)

On January 9, 1948, Alvah Bessie, Herbert J. Eiberman, Lester Cole, Edward Dmytryk, Ring Lardner, Jr., John H. Lawson, Albert Maltz, Samuel Ornitz, Robert Adrian Scott and Dalton Trumbo were arraigned before Justice Keech of the District Court in Washington, D. C.

The "Los Angeles Examiner" on March 2, 1948, reported that the "Hollywood Ten" had filed civil suit against various Hollywood producers for damages amounting to \$61,108,975, alleging that the motion picture industry had created an illegal black list against them. Among defendants were the Motion Picture Producers, Association of America, and the Society of Independent Motion Picture Producers.

Lester Cole also filed an action against MGM for breach of contract and asked for financial relief in addition to reinstatement to his position. A Los Angeles Federal District Court jury found in his favor. MGM filed an appeal. (Labor Fact Book #9 p.75)

On May 21, 1948, Dalton Trumbo and John Howard Lawson were each sentenced to a year in jail and a \$1,000 fine as a result of being convicted of the "contempt of Congress" charge. It was agreed by the attorneys for the remaining eight defendants that all would plead guilty and accept sentence should the Trumbo-Lawson convictions be upheld.

On June 13, 1949, the United States Court of Appeals rendered a decision which upheld the conviction of Dalton Trumbo and John Howard Lawson. (New York Journal American June 13, 1949)

The latest available information pertaining to the "Hollywood Ten" may be summarized as follows:

Alvah Bessie

In the Fall of 1948, Bessie was reported as considering moving to New York City in order to write television shows for Burgess Meredith. Los Angeles Informant [redacted] reported in the Fall of 1948 that Bessie was extremely worried concerning his financial condition and had only \$6 in the bank, and had reportedly been trying to borrow money from various individuals. In the Spring of 1949, he was reported to be one of the trustees of the Los Angeles Branch of the California Labor School and to be working closely with Biberman on behalf of the "Hollywood Ten."

Herbert Biberman

Since the fall of 1948, Biberman has devoted practically his entire time to working on behalf of the "Hollywood Ten," with his activities being directed through the Hollywood Council of the Arts, Sciences and Professions and other committees. He is a frequent speaker at various meetings in an effort to obtain financial and moral support for the "Hollywood Ten."

Lester Cole

As previously mentioned, Cole was successful in obtaining a verdict in his favor in his suit for reinstatement in his job. He was also reported as engaged in the writing of a play entitled, "Your Hand in Mine", in which several Broadway producers have expressed a serious interest.

Edward Daytryk

Daytryk was last reported to be in England directing pictures. The "Washington Evening Star" of March 16, 1949, in an article dated London, described Daytryk as the current "miracle man" of the British film world. This article stated that J. Arthur Rank, described as a very religious man, did not ask Daytryk whether or not he was a Communist but instead asked him if he believed in God, and when Daytryk answered in the affirmative, stated, "Anyone who believes in God can't be a Communist," and thereupon gave Daytryk a job as a director for him. The article stated, however, that Rank was not allowing Daytryk to make his "usual message type picture."

The "Daily Worker" of April 1, 1949, stated that Daytryk had recently completed the picture, "Obsession," for the London Pinewood Studios and was then preparing to direct and produce the picture, "Christ in Concrete."



Ring Lardner, Jr.

"Hollywood Variety" of June 10, 1948, indicated that Lardner had been signed to do a screen play entitled, "Pastures of Heaven." However, no confirmation of this has been obtained. [REDACTED]

John Howard Lawson

Lawson has written a new edition of his book, "The Theory and Technique of Play Writing," described as a Marxist classic concerning the theater. He has also been engaged in writing a history of the United States. [REDACTED]

Lawson was also a participant in the Cultural and Scientific Conference for World Peace, held in New York City in March, 1949 under the auspices of the National Council of the Arts, Sciences and Professions. In the spring of 1949, he participated in a lecture series entitled, "A New Approach to American History and Our Cultural Heritage," under the sponsorship of the California Labor School. Lawson's advice is frequently sought in connection with statements being issued on behalf of the "Hollywood Ten" and he is likewise consulted for his advice concerning policy, financial and other matters in connection with the Hollywood Council of the Arts, Sciences and Professions. On April 10, 1949, he spoke on behalf of the "Hollywood Ten" at a meeting sponsored by the Civil Rights Congress, in Los Angeles.

With regard to Lawson's relationship with the motion picture industry, Los Angeles Informant [REDACTED] has reported that Lawson has consulted several times with Zoltan Korda, brother of Sir Alexander Korda, regarding the possibility of his working on a script of a picture entitled, "Majia Mountain" to be made in Africa. The informant has been unable to advise whether any decision has yet been reached regarding Lawson's writing of this script. [REDACTED]

Albert Malis

The "Daily Worker" of November 30, 1948, reported that Malis had completed a new novel entitled, "The Journey of Simon McKeever," which was to be published in the spring of 1949 by Little Brown Company. [REDACTED]

The Twentieth Century-Fox Studio purchased the new Malis novel for the sum of \$35,000 and then announced that the story had been "shelved" and would not be made into a picture. The "Daily Worker" of May 20, 1949, reported that a mass campaign of protest was under way against Twentieth Century-Fox for its refusal to make a picture of the story. The Hollywood Council of the Arts, Sciences and Professions was named as one of the organizations which was actively participating in the protest campaign. [REDACTED]

Samuel Ornitz

During the spring of 1949, it was reported that Ornitz was engaged principally in lecturing on Jewish history and culture and was also engaged in writing a book concerning the history of anti-Semitism. [REDACTED]

Adrian Scott

Since April, 1949, Scott has been in London on a film-writing project for a picture entitled, "The Steeper Cliff." Prior to his departure for England, he was active on behalf of the Civil Rights Congress in Los Angeles and was a member of the Steering Committee of the Hollywood Council of the Arts, Sciences and Professions. [REDACTED]

Dalton Trumbo

Trumbo's conviction for contempt of Congress was upheld by the United States Court of Appeals, as mentioned above. He is also reported to have written a new play entitled, "The Emerald Isle," which in the spring of 1949 was reported as being in rehearsal on Broadway. The title of this play was a new one as it was previously known as "Aching River." [REDACTED]

**VI. INVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION PICTURE  
INDUSTRY BY THE COMMITTEE ON UN-AMERICAN ACTIVITIES  
(July 16, 1949 to April 15, 1950)**

**A. Damage Suit Filed By "Hollywood Ten"**

On May 23, 1949, the "Hollywood Ten" filed a \$52,000,000 antitrust suit against ten film studios and the Motion Picture Producers Association charging the defendants with entering into an agreement in 1947 not to hire any of the "Ten" thus violating the Sherman Anti-Trust Act.

The Hollywood Reporter in its issue of August 16, 1949, reported that there was some indication that a settlement was being discussed by representatives of the "Hollywood Ten" and the major motion picture companies named as defendants in the multimillion dollar suit. Robert W. Kenny, one of the attorneys for the plaintiffs, was quoted as saying that Milton Diamond, a New York attorney, had recently spent some time in Los Angeles conferring with representatives of the "Ten" and that all negotiations with company representatives looking toward a possible settlement of the suit were being conducted in New York.

**B. Lawson and Trumbo Appeals**

On June 13, 1949, the United States Circuit Court of Appeals upheld the contempt of Congress convictions of John Howard Lawson and Dalton Trumbo, two of the "Hollywood Ten" who were tried for contempt following their refusal to answer questions of the House Committee on Un-American Activities during the Hollywood hearings in October, 1947. Immediately following the Circuit Court of Appeals decision, the "Hollywood Ten" issued a statement prepared by Herbert Eiberman, Lawson and Albert Maltz and the attorneys for the "Ten" stating that the Lawson and Trumbo cases would be appealed to the Supreme Court.

Subsequent to the Appellate Court's decision, representatives of the "Ten" discussed the possibility of obtaining additional counsel to represent the "Ten" in the Supreme Court appeal. Among those considered as possible additional counsel were Denville Clark, Louis S. Weiss, and Lloyd E. Garrison. Consideration was also given to attempting to obtain the signature of former Attorney General Francis Biddle on the appeal brief.

In addition to the appeal brief itself filed by the "Ten," other amicus curiae briefs were solicited in behalf of the "Ten."

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Los Angeles Informant [redacted] on August 16, 1949, learned from Herbert Hibernian that an anxious curiae brief had been drafted by Carey McWilliams and about 1000 copies of that brief distributed throughout the country. The same source on August 24, 1949, reported that according to Hibernian the Authors League of America might file a brief. Also on August 24, 1949, this informant advised that the following organizations had indicated that they would file supporting briefs for the "Ten":

The Mine, Mill, and Smelter Workers Union;  
Fur and Leather Workers Union;  
Food, Tobacco and Agricultural Workers Union;  
Public Utility Workers Union;  
United Furniture Workers Union;  
United Electrical, Radio, and Machine Workers Union;  
National Lawyers Guild;  
Southern Conference for Human Welfare;  
Progressive Party;  
Civil Rights Congress;  
National Council of the Arts, Sciences, and Professions; and  
American Slav Congress.

In connection with the brief prepared by Carey McWilliams, signatures thereto were solicited among individuals prominent in the arts and professions. A total of 382 signatures was obtained and an examination of the signers reflected that, among those associated with the motion picture industry who signed the brief, 47 were identified as having been affiliated with the Communist Party while 14 of the signers from other arts and professions were identified as affiliated with the Communist Party. [redacted]

On September 16, 1949, Los Angeles Informant [redacted] reported that representatives of the "Ten" were attempting to exert political pressure on the Department of Justice in an effort to get the Department to withdraw its opposition to a hearing on the Lawson and Trumbo cases by the Supreme Court. [redacted]

With regard to the brief prepared by McWilliams, the records of the United States Supreme Court reflect that the McWilliams brief was filed in the Supreme Court on September 10, 1949, which brief urged the Supreme Court to consider the petitions and writs of certiorari filed in the Lawson and Trumbo cases on August 11, 1949. It is interesting to note that on September 14, 1949, a motion and brief in support of the government's position was filed by the American Writers Association, Inc., while numerous briefs in support of Lawson and Trumbo were filed as follows: On September 21, 1949, by the National Union of Maritime Cooks and Stewards; on September 30, 1949, by the American Civil Liberties Union and the Unitarian Fellowship for Social Justice; on October 3, 1949, by the Congress of American Women.

On October 7, 1949, an additional brief was filed by the Conference of Studio Unions, the United Office and Professional Workers of America Executive Board, Independent Progressive Party, Local 1242 of the United Electrical, Radio, and Machine Workers of America, the Los Angeles Chapter of the Congress of American Women, the Hollywood Women's Council, the Southern California U.M. Conference, Local 9 of the United Office and Professional Workers of America, the California Labor School, Los Angeles County Negro Democratic Club, the Slave Council of Southern California, and Carpenters Local No. 638, A.F.M., Los Angeles.

On October 12, 1949, a brief was filed in support of Lawson and Trumbo by the American Communications Association, the Food, Tobacco, Agricultural and Allied Workers of America, the International Fur and Leather Workers Union, the International Union of Mine, Mill, and Smelter Workers, United Electrical, Radio, and Machine Workers of America, United Furniture Workers of America, United Office and Professional Workers of America, and the United Public Workers of America.

The October 25, 1949, issue of the Daily Worker listed additional organizations filing briefs in support of Lawson and Trumbo as follows: Methodist Federation for Social Action; National Council of the Arts, Sciences and Professions, the Council on African Affairs and the American Labor Party.

The November 23, 1949, issue of the Daily Worker contained a column by David Platt entitled "How You Can Aid the Hollywood Ten" which urged the filing of amicus briefs by individuals and organizations. This article also indicated that in addition to the groups previously named as filing briefs, the following organizations had also filed such briefs supporting Lawson and Trumbo: The American Jewish Congress; the National Association for the Advancement of Colored People; and the Samuel Adams School for Social Studies.

The October 31, 1949, edition of the Daily People's World announced that on November 2, 1949, a "send-off" meeting would be held launching a nationwide speaking tour by several of the members of the "Hollywood Ten." This tour was for the purpose of bringing to the people of the United States the story of the case of Lawson and Trumbo and the other members of the "Hollywood Ten."

Additional information concerning the speaking engagements of the various representatives of the "Ten" will be set forth hereafter in connection with the activities of the various individuals.

The Hollywood Council of the Arts, Sciences, and Professions (hereinafter referred to as the HCASP) was consistently active in its support of the "Ten." On January 14, 1950, the organization held its annual donors' dinner at the Beverly-Wilshire Hotel in Beverly Hills, California, for the stated purpose of presenting certain individuals with awards for their work and effort toward peace.

Los Angeles Informant [redacted] however, advised that the primary purpose of the dinner was to raise funds for the HCASP and to obtain new sustainers. Admission to the dinner was by invitation at a cost of \$25 per plate. It is interesting to note that arrangements were first made to hold the dinner at the Biltmore Hotel in Los Angeles but prior to the signing of a contract, the hotel withdrew, basing its withdrawal on the fact that the HCASP was affiliated with the National Council of the Arts, Sciences, and Professions which had staged the Cultural and Scientific Conference for World Peace in New York in March, 1949, resulting in considerable embarrassment to the Waldorf Astoria Hotel in New York. Thereafter an apparently valid agreement was entered into by the HCASP and the Beverly-Wilshire Hotel to hold the banquet at that hotel. However, this hotel, upon learning that the HCASP was affiliated with the National Council of the Arts, Sciences, and Professions, likewise canceled its agreement. Immediately upon the cancellation of the contract by the Beverly-Wilshire Hotel, individuals friendly to the HCASP and the "Hollywood Ten" began a telegram campaign of protest against the hotel which finally agreed to allow the dinner to proceed as scheduled.

Los Angeles Informant [redacted] who attended the dinner on January 14, 1950, reported that it was attended by approximately 500 individuals and Los Angeles Informant [redacted] advised that approximately \$7,000 over and above expenses had been cleared by the HCASP as a result of the dinner.

In November, 1949, it was ascertained by means of a telephone call to the national headquarters of the National Council of the Arts, Sciences, and Professions that the "Hollywood Ten" had established an office at the Hotel Iroquois in New York City and New York Informant [redacted] on December 13, 1949, reported that a new account in the name of the "Hollywood Ten" had been opened at the Amalgamated Bank in New York and that many of the checks deposited in this account had been made payable to Lawson.

An office for the "Hollywood Ten" was also set up at 157 1/2 Crossroads of the World in Hollywood, California, and on March 6, 1950, it was learned that this office was being handled by Patricia Killoran Hall who was identified as a member of the Communist Party in 1947.

The Daily Worker, in addition to the items previously mentioned, has consistently supported the case of the "Hollywood Ten" and urged its readers to file briefs in support of Lawson and Trumbo. An article critical of the decision of the United States Circuit Court of Appeals which affirmed the conviction of Lawson and Trumbo appeared in the Daily Worker of June 26, 1949, while an article urging the filing of additional briefs and support of the "Ten" appeared in the January 1, 1950, edition of the Worker. [REDACTED]

The Daily Compass of March 1, 1950, reported on the filing of an additional brief in behalf of Lawson and Trumbo by individuals active as book publishers, theatrical producers, and writers, which brief was presented by Zechariah Chafee, Jr., supported by Oswald K. Fraenkel and Arthur Garfield Hays. This article indicated that the Chafee brief was the 13th such brief filed in behalf of the "Hollywood Ten." [REDACTED]

On April 10, 1950, the Supreme Court announced that it had reached a decision to refuse to review the contempt convictions of Lawson and Trumbo.

The Los Angeles Examiner of April 11, 1950, quoted Robert W. Kenny, one of the attorneys for the two defendants, as stating that he would immediately file a petition for a rehearing and that if that petition for a rehearing was also denied, the remaining eight individuals of the "Hollywood Ten" would go to trial on the basis of the record established in the Lawson and Trumbo cases without further testimony. [REDACTED]

C. Activities of the Individuals  
Comprising the "Hollywood Ten"

On February 26, 1950, Los Angeles Informant [REDACTED] advised that he had received information from a source, which he believed reliable but refused to identify, indicating that members of the "Hollywood Ten" might be selling motion picture scripts to major studios through various theatrical agents or through other writers employed by the major studios. He indicated that such other writers might be receiving assistance from members of the "Ten" in preparation of stories.

No confirmation of these allegations has been received except in the case of Lester Cole, the details of which will be set forth in the individual write-up of him which follows: [REDACTED]

Herbert Eiberman

Eiberman has been one of the most active individuals in connection with the Hollywood Council of the Arts, Sciences, and Professions, particularly in regard to the relationship between this organization and the "Hollywood Ten." He has prepared several statements for the HIASP, has been active in its various functions, and is one of the "behind the scenes" leaders of this organization. He has also been active in speaking before meetings of this group in behalf of the "Ten."

He was also the speaker on December 3, 1949, at a meeting sponsored by the Dancers Committee for the "Hollywood Ten." During his talk he stated that he and his comrades felt that it had been a pleasure to be part of the struggle against the House Committee on Un-American Activities and regardless of the outcome of the case of the "Ten" the struggle would continue.

On March 6, 1950, it was learned from Patricia Hall, who was in charge of the Hollywood office of the "Ten," that Eiberman, who had been operating the Hollywood office and coordinating the work of the "Ten," had become worn out and was then taking an indefinite rest.

Lester Cole

Los Angeles Informant [redacted] in the fall of 1949 reported that the major motion picture producers had become considerably upset when it was brought to the attention of Eric Johnston that Warner Brothers had hired Cole who is one of the "Hollywood Ten." The informant advised that Johnston had gone to Warner Brothers and demanded to know the full facts in order to ascertain if that studio had violated the producers' agreement not to hire any of the "Ten." Investigation by Johnston and others resulted in facts being brought to light that Warner Brothers had purchased a story written by a J. Redmond Prior who, it was alleged, was actually Cole. Investigation resulted in the belief that J. Redmond Prior was actually Lester Cole although Cole did not actually admit this fact.

The picture which resulted from the J. Redmond Prior story was "Chain Lightning." This picture was reviewed in the January 17, 1950, issue of Film Daily which stated that it was being released by Warner Brothers on January 30, 1950, and was to star Humphrey Bogart. This review stated that the picture was "suggested by a story by J. Redmond Prior."



Cole was one of the individuals who participated in the nation-wide speaking tour by various members of the "Ten" and items in the Cleveland, Ohio, press on October 16, 1949, reflected that he was scheduled to make an address in Cleveland on November 19, 1949. On November 18, 1949, Cleveland Informant [redacted] reported that Cole was at that time in Cleveland and was scheduled to address the Progressive Party at Youngstown, Ohio, on November 18, 1949. News accounts reflected that on November 17, 1949, a meeting had been sponsored at Youngstown, Ohio, by the Progressive Party and the Bill of Rights Committee at which meeting Cole was scheduled to be one of the speakers.

Los Angeles Informant [redacted] attended a meeting of the Hollywood Independent Progressive Party Club on January 17, 1950, in Hollywood and Cole was the principal speaker at this meeting. In response to a question he stated that the members of the "Hollywood Ten," since the House Committee hearings in 1947, had been living on their savings and that a few of them "whose talents are still needed are doing ghost writing and thereby making some kind of a living."

Cole stated that the Supreme Court was undoubtedly awaiting a proper and auspicious time to give its decision in the Larson and Trumbo cases and that he felt the decision would probably be around election time. He also stated that once an individual reaches the Supreme Court, they should be free from responsibility to anyone and act as free men but that since they come from political machines, they bring with them what they stood for.

Ring Lardner, Jr.

The industrial detail [redacted] reported that Lardner had been present at the Chicago Coliseum on November 18, 1949, in honor of Congressman Vito Marcantonio but that he did not speak at this dinner. The November 26, 1949, issue of the Chicago Maroon, a campus publication of the University of Chicago, stated that Lardner had spoken the previous Tuesday at a talk sponsored by the National Lawyers Guild and that his speech had been for the purpose of enlisting support "of the American people in the fight to preserve our democratic rights." The article quoted Lardner as maintaining that the House Committee on Un-American Activities was the "advance guard of Fascism" and that the Committee had no right to ask questions concerning an individual's personal beliefs. He was also quoted as protesting against the Committee's procedure and indicated that neither he nor the other nine individuals had been given a chance to say what they wanted to say.

On March 17, 1950, New York Informant [redacted] furnished a copy of a statement dated June 1, 1949, which Lardner has sent to Israel Antev, former national committeeman of the Communist Party in New York, which statement was captioned "Statement of 'Hollywood Ten' to the 'New York Eleven'." This statement by Lardner noted that the most critical part of the fight for civil liberties at that time was undoubtedly the trial of the Communist Party leaders in New York.

Edward Daytryk

The Daily Worker of September 9, 1949, reflected that Daytryk had been the director of the picture entitled "Give Us This Day" based on the book "Christ In Concrete," which picture had been produced in England. Additional information concerning the nature of this picture has been set forth in Section IV under the heading "Give Us This Day."

Dalton Trumbo

As previously set forth, the United States Supreme Court on April 10, 1950 refused to review the decision of the United States Circuit Court of Appeals affirming the conviction of Trumbo and John Howard Lawson.

Trumbo was recently the author of a pamphlet entitled "Time of the Toad" which was very critical of the House Committee on Un-American Activities and the general situation regarding civil liberties in this country at this time, including criticism of items appearing in the public press. This pamphlet was the subject of an article appearing in the Daily Worker of October 5, 1947, stating that the title had been inspired by Emile Zola's advice to a young French writer in 1890 who could not stomach the corruption of the French press. Zola urged the young man to buy a toad in the market place every morning and swallow it alive and whole and he could then face almost any newspaper with a tranquil stomach, recognize and swallow the toad contained therein, relish that which to healthy men, not similarly immunized, would be a lethal poison.

This article stated that the Trumbo pamphlet points out that "the nation turns upon itself in a kind of compulsive madness to deny all in its tradition that is clean, to exalt all that is vile, and to destroy any heretical minority which asserts toad meat not to be the delicacy which governmental edict declares it. Triple heralds of 'The Time of the Toad' are the loyalty oath, the compulsory revelation of faith, and the secret police."

Source of information of the Chicago Office, [redacted] reported that Trumbo spoke at the Chicago Coliseum on November 10, 1949, and was very critical of the Attorney General, the Department of Justice and in connection with the conviction of the Communist leaders in New York characterized it as a miscarriage of justice.

New York Informant, [redacted] reported that Trumbo was scheduled to be the main speaker at a dinner to be held on March 21, 1950, sponsored by the Joint Anti-Fascist Refugee Committee in New York.

Alvah Bessie

Los Angeles Informant [redacted] reported that on September 3, 1949, the Civil Rights Congress in Los Angeles sponsored a banquet in honor of John Gates of the National Committee of the Communist Party and that Bessie was one of the speakers at this dinner. This source reported that during his speech Bessie vilified Gates.

Mr. M. W. Benninger of the Federal Communications Commission in Los Angeles advised that in February, 1950, Bessie had applied for renewal of his restricted radio telephone permit which he had held for the last five years. This source advised that Bessie's type of license would apply to aircraft, boats, police operators, and light radio equipment.

Samuel Grnits

Los Angeles Informant [redacted] reported that Grnits was among those who appeared on the platform at a banquet sponsored by the Civil Rights Congress of Los Angeles on September 3, 1949, in honor of John Gates of the National Committee of the Communist Party.

Albert Malts

Los Angeles Informant [redacted] has identified Malts as a vice-chairman of the Hollywood Council of the Arts, Sciences, and Professions. The Daily People's World in its issue of March 29, 1950, announced that Malts had completed seven brief essays contained in a publication to be called The Citizen Writer. The paper indicated that in these essays Malts marshals devastating arguments against the real aims as well as the professed intent of the "Washington witch hunters." The newspaper also praised Malts's writings as a work of unusual intelligence and as a warning and a call to the battle for social justice.

Adrian Scott

Scott was among the members of the "Hollywood Ten" who participated in a speaking tour throughout the United States in the fall of 1949.

The Cambridge Chronicle Sun, published at Cambridge, Massachusetts, in its issue of November 15, 1949, stated that Scott was scheduled to address a meeting on November 17, 1949, under the auspices of the Massachusetts Council of the Arts, Sciences and Professions.

An announcement also appeared on the bulletin board at Boston University reflecting that Scott was to address a meeting on November 17, 1949, under the auspices of the Young Progressives of Massachusetts. He was also scheduled to speak on November 20, 1949, at Brookline, Massachusetts, under the auspices of the Brookline Progressive Party. [REDACTED]

The Daily Worker of January 25, 1950, reported that Scott was to make his debut as an actor in "The Trial of the Traitor," a play by Jerome Chodorov, concerning the activities of the House Committee on Un-American Activities. This play was to be sponsored by the New York Council of the Arts, Sciences, and Professions and was to be held on January 29, 1950, at the Hotel Capital, New York City. [REDACTED]

[REDACTED] of the New York Office on February 2, 1950, furnished a pamphlet entitled "Film Sense" issued by the New York State Council of the Arts, Sciences, and Professions which contained an article by Scott concerning a trip he made to Europe approximately six months before. He indicated that during his talk with a producer of French films, the entire time of the talk was devoted to the case of the "Hollywood Ten," the firing of professors, teachers, government workers, et cetera, and the individuals who were the victims in the United States of "witch hunts." [REDACTED]

On March 8, 1950, it was learned that Scott had been in New York for approximately one month but that his public appearances had been restricted due to the voluminous amount of administrative detail in connection with the preparation of the briefs in support of the "Hollywood Ten." [REDACTED]

Los Angeles Informant [REDACTED] on March 24, 1950, advised that Margaret Maltz, the wife of Albert Maltz, had stated that Scott had an opportunity to go to England in connection with motion picture work but had been refused permission by the government to leave the country. [REDACTED]

The Daily Worker of April 11, 12, and 13, 1950, reported that Scott together with John Howard Lawson would be one of the two principal speakers at "Dead Line for Freedom" rallies to be held on April 12, 1950, at Manhattan Center, Sunnyside Gardens, and the Hotel St. George all in New York City, which would feature "25 victims of the House witch hunters." An article appearing in the April 14, 1950, issue of the Daily Worker indicated that during his speech at this meeting Scott had declared that two-thirds of the articles in the United Nations Declaration on Human Rights were being violated by United States authorities in the case of the "Hollywood Ten." Among the articles which Scott charged had been violated were those entitling an individual to a fair and public hearing, the right to freedom of thought, conscience and religion, and the right to freedom of opinion and expression, and the right to work. [REDACTED]

John Howard Lawson

Lawson was one of the "Hollywood Ten" who participated in a nationwide speaking tour on behalf of those individuals.

New York Informant [redacted] reported that Lawson was among the speakers appearing at a mass meeting on October 27, 1949, in New York City under the auspices of the New York Council of the Arts, Sciences, and Professions to protest the conviction of the eleven Communist leaders. During his talk he stated that this trial revealed the use of police and steel pigeons and indicated a conspiracy existed to outlaw a philosophy and a thought and that it is the duty of men of culture to fight the conspiracy to destroy the freedom of the American people.

New York Informant [redacted] reported that Lawson was the principal speaker at a meeting also sponsored by the Arts, Sciences, and Professions Council held on November 16, 1949, at the Hotel Sutton in New York City. During his talk Lawson charged that progressive pictures are rarely made and when they are, the large chain theaters refuse to accept them. [redacted]

Lawson was also scheduled to address a meeting in Boston, Massachusetts, on November 20, 1949, under the sponsorship of the Brighton Group of the Progressive Party. While he was in Boston, he conferred with Dr. Marlow Shapley and John H. M. Howells, chairman of the Massachusetts Council of the Arts, Sciences, and Professions. On November 22, 1949, Lawson made a two hour speech before the Student Lawyers Guild at Harvard Law School. In addition, he spoke at the Community Church in Boston on November 23, 1949, in which speech he was extremely critical of the manner of holding the trials of the "Hollywood Ten" and of the Communist Party leaders. [redacted]

Lawson was also one of the featured speakers, according to New York Informant [redacted] at a meeting sponsored by the National Council of American-Soviet Friendship held at Madison Square Garden on December 5, 1949.

[redacted] office of the "Hollywood Ten" on December 19, 1949, revealed that Lawson had returned to the Pacific Coast on December 16, 1949.

In addition to his speeches in the Boston and New York areas, Lawson on November 29, 1949, spoke at a Civil Rights Congress banquet at the Bellevue Stratford Hotel in Philadelphia and was also scheduled to speak at Swarthmore College in the suburbs of Philadelphia on December 1, 1949, and in addition had scheduled speeches at the University of Pennsylvania on December 1 and at Temple University on December 2, 1949. According to Philadelphia Confidential Informant [redacted] Lawson also spoke on December 3, 1949, at a luncheon sponsored by the Philadelphia Council of the Arts, Sciences, and Professions. [redacted]

Mr. [redacted] a source of information of the Los Angeles Office, on February 2, 1950, advised that a press release had been prepared by the Conference Organizing Committee in Los Angeles calling for a conference and mass meeting to strengthen relations with the Soviet Union which meeting was to be held in Los Angeles on February 5, 1950, at the Park View Manor. Lawson, according to the press announcement, was scheduled to speak on the subject of the History of American-Soviet Relations with its Current Trends. Lawson spoke as scheduled. [redacted]

[redacted] on March 23, 1950, reported that Lawson had been elected as a member of the Board of Directors of the newly formed Los Angeles Chapter of the American Council of Soviet Friendship. [redacted]

The Daily Worker of April 10, 11, and 12, 1950, advised that Lawson together with Adrian Scott was to be one of the principal speakers at the "Dead Line for Freedom" rallies to be held on April 12, 1949, which rallies were being sponsored by "25 victims of contempt citations issued by the Un-American Activities." Lawson was quoted in these articles as stating that the blacklist is complete and that there "is a terrible atmosphere of fear in Hollywood." He also charged, according to the April 10, 1950, issue of the paper, that by its failure to act on his appeal, the Supreme Court had contributed to the fear which haunts Hollywood. [redacted]

**VI. INVESTIGATION OF COMMUNIST ACTIVITIES IN THE  
MOTION PICTURE INDUSTRY BY THE HOUSE COMMITTEE  
ON UN-AMERICAN ACTIVITIES**

(April 16, 1950 to June 23, 1950)

**CURRENT DEVELOPMENTS CONCERNING THE "HOLLYWOOD TEN"**

**Petition for Rehearing by Supreme Court of Appeals of  
Lawson and Trumbo**

As previously reported, the Supreme Court on April 10, 1950, announced it had reached a decision to refuse to review the contempt convictions of John Howard Lawson and Dalton Trumbo.

The April 25, 1950, edition of the Daily Worker, reported that the attorneys for the "Hollywood 10" had filed a petition with the Supreme Court for a rehearing.

By letter to the Bureau dated April 8, 1950, Honorable Robert H. Jackson, Associate Justice of the Supreme Court, wrote the Director advising that in Communist cases coming before the Supreme Court the Court was "bombarded" with communications from sympathizers telling the Court how to decide such cases. He also stated that very few communications were received by the Supreme Court in connection with other cases coming before it. He then stated that if the Bureau so desired he would be glad to furnish the communications received by him in connection with Communist cases. Pursuant to his offer, which was accepted by the Bureau, Justice Jackson furnished copies of several petitions which had been received by him in connection with the Lawson and Trumbo cases. One of the petitions so received was from "businessmen, professionals and housewives of the Hollywood Community" containing 1083 signatures. A second petition from "cartoonists in the motion picture industry" contained 71 signatures, and a third petition the origin of which was not shown contained 68 signatures. In addition he furnished a copy of a telegram from "producers, directors, actors, writers, musicians and agents in the motion picture industry" containing 332 signatures.

All three petitions and the telegram urged the Supreme Court to hear the Lawson and Trumbo appeals and to decide the case in favor of the appellants. An examination of the names contained in the material

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received from Justice Jackson reflected the names of numerous individuals who are known to have been members of the Communist Party in the Hollywood area or who are known to have participated in activities indicating a sympathy for the Communist cause. Due to the great number of such names they are not being set forth herein but are being indexed into the files of the Bureau for future reference. [REDACTED]

The May 30, 1950, issue of the Washington Post reported that on May 29, 1950, the Supreme Court had refused to reconsider the cases concerning Lawson and Trumbo and that these two individuals together with the remaining eight of the "Hollywood 10" would be brought into court in the near future. [REDACTED]

In connection with the refusal of the Supreme Court to reconsider the Lawson and Trumbo cases, the Daily Worker of May 30, 1950, contained a statement by Lawson in which he was quoted as saying, "I write this statement in anger. I have nothing but hatred and scorn for the Congressmen, officials and judges, who are violating their trust, and consciously and coldly endeavoring to destroy the privileges which American citizens have sought to create and preserve throughout their history. It is becoming increasingly evident that the Truman Administration is preparing their aggressive and unnecessary war, and desires to silence all views that speak for peace. This is a Truman court, and it is acting as a political arm of the Administration." [REDACTED]

#### Status of Prosecution Against the "Hollywood Ten"

The Washington Star of June 9, 1950, reported that on that date Lawson and Trumbo were scheduled to appear in Washington, D. C. for sentencing. The article stated that the previous day Trumbo had arrived from Los Angeles and was met in New York by Lawson at which time they had issued a statement that they would seek a reduction of the one year sentence which they had received. [REDACTED]

The Ten Star Edition of the Washington Times Herald of June 9, 1950, reported that on that date Lawson and Trumbo were sentenced to serve one year in jail and were fined \$1000 each. The article continued by stating that the attorneys for the defendants had argued for suspension or reduction of the sentences and that Judges David A. Pine and James M. Curran had agreed to consider the question but had rejected the appeals of both defendants to be placed on probation. Judge Pine, in committing Trumbo, stated that he had displayed "a willful, blatant and defiant attitude" when appearing before the House Committee. [REDACTED]



An editorial appeared in the Washington Star on June 11, 1950, commenting upon the sentencing of Lawson and Trumbo in which it stated that the Daily Worker had been "tearing its journalistic hair" claiming that the monopoly powers which control the movies were sending Lawson and Trumbo to jail and charging that the two defendants were being victimized because of their refusal to "sell their brains to Jew-baiters, negro-lynchers and warmongers." The editorial in the Star then commented that there was no truth in the Daily Worker charges and that the defendants were being jailed only because of their refusal to tell the Congressional Committee whether they were Communists.

The remaining eight of the "Hollywood 10" were originally scheduled to be tried and sentenced on June 20, 21 and 22, 1950. However, due to the fact that the various judges were busy with other cases, the hearings were not held on the days scheduled. The following is the status regarding the sentences imposed on each of the defendants: John Howard Lawson and Dalton Trumbo were sentenced to one year in jail and a fine of \$1,000 and have started serving their prison sentence; Albert Maltz, Alvah Bessie, Ring Lardner, Jr., Lester Cole, and Samuel Ornitz were each sentenced to one year in jail and \$1,000 fine; Herbert Biberman and Edward Daytryk were each sentenced to six months in jail and a fine of \$1,000, while Adrian Scott is confined to the hospital and his sentence has been postponed until August.

With regard to the above-mentioned attempts by defense attorneys to obtain a reduction in the sentences of Lawson and Trumbo, Washington Field Informant [redacted] on June 8, 1950, reported that a group representing the New York Council of the Arts, Sciences and Professions, which group included Lawson and Trumbo, was to arrive in Washington on June 8, 1950, for conferences at the Department of Justice and the White House. On this same date Los Angeles Informant [redacted] reported that arrangements were being made by Judge Isaac Facht, former Los Angeles Superior Judge, for a meeting between Charles Katz and Martin Popper, attorneys for Lawson and Trumbo, and James V. Bennett, Director of the Bureau of Prisons.

Los Angeles Informant [redacted] also reported that Ben Margolis, one of the attorneys for the "Hollywood 10" has indicated that plans are being made to create a campaign to bring pressure on the Attorney General to ask for a lighter sentence for the defendants. The informant also advised that a campaign is pending to seek a Presidential pardon for the defendants.

This informant has also indicated that Martin Pepper and Margolis have indicated that they feel that pressure can be put on the Attorney General through the following members of Congress from California: Chet Hollifield, Helen Gahagan Douglas, Cecil King and Clyde Doyle. Also according to the informant, committees were being formed in Los Angeles and New York known as the "Committee to Free the 10." The activities of each committee will be handled by the National Council of the Arts, Sciences and Professions.

On June 19, 1950, Los Angeles Informant [redacted] reported that consideration was still being given by certain individuals active in the Hollywood Council of the Arts, Sciences and Professions to attempt to bring pressure on the Attorney General although the informant was unable to learn of any concrete activity in this connection with the exception that efforts were being made to get certain people to contact Helen Gahagan Douglas, urging her to talk to the Attorney General in an effort to obtain reduced sentences for the defendants.

#### Activities in Support of the "Hollywood Ten"

In addition to the activities above set forth in connection with attempts to obtain lighter sentences for the defendants, there follows a brief summary of other activity occurring in behalf of the "Hollywood 10."

The Hollywood Council of the Arts, Sciences and Professions which has been extremely active in behalf of the "Hollywood 10", on April 3, 1950, took into its headquarters Patricia Killoran Hull who had been coordinating activities in behalf of the defendants. Hull, in 1947, was identified as a member of the Communist Party by Los Angeles Informant [redacted]

On April 11, 1950, on the day following the announcement of the Supreme Court's refusal to review the cases of Lawson and Trumbo, Los Angeles Informant [redacted] learned that the National Broadcasting Company had requested the "Hollywood 10" to furnish two of that group and Robert Kenny, their attorney, to make a recording of their expression of the feeling concerning the Supreme Court opinion which recording would be sent to New York for use on the radio program "Voices and Events."

During the few days following the Supreme Court's decision, members of the "Hollywood 10" who were in Los Angeles were conferring almost constantly and Herbert Biberman advised Los Angeles Informant [redacted] that an intensive demonstration was planned to be held in front of the

Federal Building in Los Angeles on April 15, 1950, which was to be made to appear as a spontaneous demonstration. He indicated that the Hollywood Council of the Arts, Sciences and Professions would be the organization to call the demonstration. In this connection David Robison, Executive Director of the Hollywood Council of the Arts, Sciences and Professions, arranged for the Daily Peoples World to place an announcement in that paper calling for a demonstration to be held on Saturday, April 15, 1950. Robison and Biberman also arranged for support of the demonstration from the American Russian Institute at Los Angeles, the International Workers Order, the Civil Rights Congress and the American Jewish Congress at Los Angeles. The first three of these organizations have been cited by the Attorney General as within the purview of Executive Order 9835, while San Francisco Informant [redacted] in 1949 advised that the leaders of the American Jewish Congress in Los Angeles were for the most part Communist Party members.

The above-mentioned demonstration was held as planned on April 15, 1950, and Los Angeles Informant [redacted] reported that the demonstration appeared to have been directed by Biberman, who was assisted by Patricia Hall, previously identified as a Communist Party member, and Anne Shore, Executive Director of the Los Angeles Chapter of the Civil Rights Congress. The informant reported that an estimated 300 to 350 people took part in the demonstration, carrying placards requesting the Supreme Court to give a hearing to the "10", to save the Bill of Rights and stating that a Government blacklist is un-American.

On April 16, 1950, Ring Lardner, Jr., one of the "10" was scheduled to appear on a radio program, Mutual Newscast of the Air, over Station KHJ and on the same date he and Alvah Bessie were scheduled to make recorded statements for the radio program Voices and Events, which has been previously mentioned.

On April 17, 1950, Los Angeles informant [redacted] reported that the Hollywood Council of the Arts, Sciences and Professions was busy collecting signatures for petitions to be sent to the Supreme Court in behalf of the "Hollywood 10." It is believed that the signatures obtained are those which appear on the petitions and telegrams previously mentioned as having been received from Justice Jackson of the Supreme Court.

On April 18, 1950, a delegation sponsored by the Hollywood Council of the Arts, Sciences and Professions called on Mr. Ernest Tolin, U. S. Attorney at Los Angeles, urging him to transmit to the Attorney General the delegation's feeling that the Department of Justice should do all in its power to persuade the Supreme Court to hear and render a final decision in

the case of the "Hollywood 10." The majority of the individuals comprising this delegation have been identified as Communist Party members or Communist Party sympathizers.

On April 18, 1950, representatives of the Hollywood Council of the Arts, Sciences and Professions were working on an idea to obtain television time for the "Hollywood 10." Subsequently, Los Angeles Informant [redacted] was advised that arrangements had been made for a television program on May 1, 1950, over the Columbia Broadcasting System on which program Trumbo and Carey McWilliams were to debate with Florabel Muir, a newspaper columnist and W. C. Ring, Los Angeles Attorney, the question "Should the Supreme Court review the convictions of the Hollywood 10?" This program was held and Trumbo took very little part outside of the prepared script, with McWilliams taking the lead in upholding the positive side of the question. McWilliams has been identified as a Communist by [redacted]

On April 19, 1950, Los Angeles Informant [redacted] learned from Biberman that plans were being made for a motorcade parade through the Hollywood area on a future date with the hope that it could take place on April 22, 1950. Following a hearing for a parade permit, the Police Commission recommended that the parade application be denied.

On April 21, 1950, an "after theatre meeting" was held at the Coronet Theatre in Los Angeles which meeting was under the chairmanship of Howard Da Silva. Among the individuals who spoke at this meeting in behalf of the "Hollywood 10" were Lester Cole, Dorothy Tree, screen actress, Carl Brent of the United Electrical, Radio and Machine Workers of America, Frances Williams, actress, Will Geer, actor, and Gale Sondergaard, actress and wife of Biberman. Of the above, Da Silva, Cole, Tree and Sondergaard have been identified in the past as members of the Communist Party by Los Angeles Informant [redacted] while Brent and Williams have been similarly identified by Los Angeles Informant [redacted]

Following the denial by the Police Commission of the parade permit for the planned motorcade parade as above set forth, plans were made for a picket line to be held on April 22, 1950. On that date, shortly after noon, between 75 and 100 individuals conducted a demonstration picket line in front of the office of the Hollywood Council of the Arts, Sciences and Professions. In addition to carrying placards, those participating in the picket line passed out circulars in behalf of the "Hollywood 10."

On April 28, 1950, Los Angeles Informant [redacted] reported that members of the "Hollywood 10" were working on a motion picture film or a "strip film" dealing with the Supreme Court decision in connection with the case of the "Hollywood 10". This informant learned from Riberman that he and others in the Hollywood area were "shooting" the actual speeches of the defendants themselves while in New York. Larson and others were "shooting" from a script containing inserts from statements by the "10" before the House Committee. [redacted]

In this connection, the informant on June 9 and 10, 1950, reported that the picture film was being produced by the Hollywood Council of the Arts, Sciences and Professions and that the film was almost completed and would be made up in both 16 and 35 mm. prints. It will run for approximately 18 minutes and it is planned to distribute the film both nationally and internationally. The informant reported that among the individuals who have worked on this film are Paul Jarriec and Joseph Strick. Jarriec has been identified as a Communist Party member while Strick is believed to be identical with an individual of the same name who was active in the Young Communist League in Los Angeles in 1943 and who claims to be president and co-owner of the Strick Film Company. With regard to the distribution of the film, the informant learned that Strick plans to have the distribution handled through New York which will include a showing of the film to representatives of the trade companies of various eastern European countries and in addition prints of the film will be sold to progressive national distributing companies such as Contemporary and Brandon. [redacted]

The May 11, 1950, edition of the Washington Daily News reported that a group of individuals including the "Hollywood 10" had addressed an appeal to the United Nations Commission on Human Rights on May 10, 1950, requesting the United Nations to investigate their convictions for contempt of Congress, charging that their convictions violated the International Declaration on Human Rights. [redacted]

The New York Compass of May 25, 1950, carried a news item reflecting that the Authors League of America had declared that the refusal of the Supreme Court to review the case of the "Hollywood 10" had perpetuated a situation in which there exists in the United States "a form of censorship".

dangerous to the rights and economic subsistence of all authors." The article indicated that the League had been critical of the Supreme Court's decision inasmuch as the "censorship" was not based on the content or literary value of the works of the authors themselves but was based on their political associations, politics and opinions. [REDACTED]

The June 5, 1950, edition of the Daily Worker contained an article indicating that the National Council of the Arts, Sciences and Professions was on that date initiating a nation-wide campaign to free the "Hollywood 10" and had publicized the fact that messages of protest against the convictions of these individuals had been received from such individuals as George Bernard Shaw, Pablo Picasso, M. Joliot-Curie, and J. D. Bernal. The national campaign above-mentioned was to begin with a mass rally at Manhattan Center in New York City on June 5, 1950, under the joint sponsorship of the National Council of the Arts, Sciences and Professions and the Joint Anti-Fascist Refugee Committee. The article indicated that John Howard Lawson would represent the "Hollywood 10." According to this article, in addition to the messages of protest received from the individuals previously mentioned, such messages of protest had also been received from professional and scientific associations in India, France, Great Britain, Italy and Denmark, including the following organizations: All India Progressive Writer's Association, the Committee of the World Congress of the Defenders of Peace, the Permanent Committee of the Partisans of Peace and of Liberty, and the French Committee for the Defense of the Film.

Los Angeles Informant [REDACTED] on June 12, 1950, reported that the Hollywood Council of the Arts, Sciences and Professions appeared to be synonymous with the "Committee for the Hollywood 10," the purpose of which committee was to obtain better publicity for the "10." This committee was scheduled to be organized at a testimonial dinner on June 24, 1950, which would actually launch the committee. This informant also advised that Herbert Biberman desired that a similar committee be organized in New York. [REDACTED]

In addition to the foregoing activities, members of the "Hollywood 10" and their supporters made numerous speeches in behalf of the defendants. In this connection the June 14, 1950, edition of the New York Compass reported that the members of the "Hollywood 10" with the exception of Lawson and Trumbo would be the honored guests and principal speakers at a protest meeting on the following Monday under the auspices of the National Council of the Arts, Sciences and Professions, which rally was to be held in New York. In addition, Detroit informant [REDACTED] reported that representatives of the "Hollywood 10" were scheduled to appear in Detroit, Michigan on June 21 and 22, 1950, at a rally sponsored by the Civil Rights Congress. This informant reported that

the individuals scheduled to appear at this meeting were Gail Sondergaard, the wife of Herbert Hibernan, and Hibernan. This informant also learned that these individuals were scheduled to make appearances at Madison, Wisconsin on June 19 and 20, 1950, and at Chicago, Illinois on June 23 and 24, 1950.

[REDACTED]

#### Miscellaneous

The April 24, 1950, edition of the New York Compass reported that Louis Budenz in an address before the 29th Annual Communion Breakfast of the New York Post Office Holy Name Society had declared that all of the members of the "Hollywood 10" were members of the Communist Party.

[REDACTED]

Columnist Drew Pearson in his column which appeared in the Washington Post on June 20 and 22, 1950, reported that Louis B. Mayer of M-G-M Studios had paid a large fee to Edgar Dunlap of Gainesville, Georgia, a close friend of Congressman John S. Wood of Georgia. This column by Pearson inferred that the payment to Dunlap was for the purpose of influencing Congressman Wood not to hold hearings on Communism in Hollywood in 1945 and 1946. There has been no information available to substantiate the inferences by Pearson. It is interesting to note, however, that on June 16, 1950, which was prior to the appearance of Pearson's column, Los Angeles Informant [REDACTED] reported that Robert W. Kenny, one of the attorneys for the "Hollywood 10," had been in contact with Pearson and that Kenny had indicated that the motion picture producers had paid Congressman Wood a fee in 1946 to hold up the hearings concerning Communism in the motion picture industry. Kenny stated that he hoped that Pearson would use some of this material furnished by Kenny in his future columns. Kenny further indicated that Pearson wanted to help the "Hollywood 10" and that he (Kenny) was leaving for Washington the following Sunday and would call Pearson at that time.

[REDACTED]

**VI. INVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION PICTURE  
INDUSTRY BY THE COMMITTEE ON UN-AMERICAN ACTIVITIES**  
**(JUNE 24, 1950, TO DECEMBER 31, 1950)**

**Activities Prior to House Committee Hearings in October 1947**

In September 1950, Los Angeles Informant [redacted] furnished additional information regarding the "unfriendly" witnesses subpoenaed before the HCUA in October 1947 in connection with that committee's investigation of Communism in Hollywood.

The informant advised that at the time the "unfriendly" witnesses received subpoenas, two or three of them had previously appeared before the Teaney Committee in California and these individuals realized they had to be extremely careful in any testimony to avoid a conflict with testimony previously given before the Teaney Committee. In addition, if they denied Communist Party membership, there was a possibility that the Government might be able to prove such membership. If, on the other hand, they admitted such Communist Party membership, it would result in trouble for such witnesses.

In view of this, the two or three individuals concerned, one of whom was John Howard Lawson, conferred separately and apart from the rest of the witnesses and decided it would be best to make no answer before the HCUA concerning Party membership.

The informant reported that prior to leaving Los Angeles to appear before the HCUA, one of this inner-group, believed by the informant to be either Lawson or Albert Maltz, discussed the matter with Ned Sparks, then Chairman of the Los Angeles County Communist Party. Sparks agreed with the plan and assured this representative that the Communist Party had maintained no actual membership records concerning the prospective witnesses. Thereafter, prior to the hearings this particular group convinced the other prospective witnesses that the best plan was to not answer any question concerning Communist Party membership. The informant reported that there was considerable dissatisfaction on the part of the other prospective witnesses over the fact that this group had taken it on themselves to decide a course of action without consulting the other prospective witnesses.

GLS:dkr



The informant further reported that when the HCUA brought forth and read into the record the membership cards of the "Hollywood ten," the latter were completely amazed and mystified in view of the assurance they had received from Sparks that no membership records on them had been maintained by the Communist Party. However, the die had been cast and they felt they then had to go ahead with their previous plan.

The informant also reported that there had been considerable dispute and dissention among the prospective witnesses relative to the choice of attorneys to represent them. Robert W. Kenny was finally chosen as Chief Counsel and attorneys Charles Katz and Benjamin Margolis often became angry with Kenny during their association as defense counsel. The informant reported that both Katz and Margolis regreted the choice of Kenny as Chief Counsel, but that the retention of Kenny had been insisted upon by Dalton Trumbo, one of the "Hollywood ten."

With reference to the other attorneys, the informant advised that Bartley Crum had been called in at the insistence of Lewis Milestone inasmuch as Milestone insisted on having some legal representation of a "non-Red" character. Robert Rossen insisted on Katz as one of the attorneys while Lawson and Herbert Biberman wanted Margolis.

#### Status of Prosecution of "Hollywood Ten"

In order to set forth the results of the prosecution of the "Hollywood ten," there is set out hereafter a table showing the name of each defendant, the sentence received and the place of incarceration.

<u>Name</u>	<u>Sentence</u>	<u>Incarcerated</u>
Alvah Bessie	1 year and \$1,000	Federal Correctional Institute, Texarkana, Texas

<u>Name</u>	<u>Sentence</u>	<u>Incarcerated</u>
Herbert Biberman	6 months and \$1,000	Federal Correctional Institute, Texarkana, Texas
Lester Cole	1 year and \$1,000	Federal Correctional Institute, Danbury, Connecticut
Edward Daytryk	6 months and \$1,000	Prison Camp Mill Point, W. Va.
Ring Lardner, Jr.	1 year and \$1,000	Federal Correctional Institute, Danbury, Connecticut
John Howard Lawson	1 year and \$1,000	Federal Correctional Institute, Ashland, Kentucky
Albert Maltz	1 year and \$1,000	Prison Camp Mill Point, W. Va.
Samuel Ornitz	1 year and \$1,000	Medical Center for Federal prisoners Springfield, Mo.
Adrian Scott	1 year and \$1,000	Federal Correctional Institute, Ashland, Kentucky
Dalton Trumbo	1 year and \$1,000	Federal Correctional Institute, Ashland, Kentucky

The July 22, 1950, issue of the Washington Star reflected that on the previous day Martin Popper had appeared before Judge David A. Pine with a request for a reduction of sentence of Trumbo, Ornitz, Maltz and Jessie. The article stated that Judge Pine refused the request and had commented concerning the defendants' "scornful and belittling attitude" toward the committee and their desire "to make a hippodrome of the performance."

On August 2, 1950, Los Angeles informant [redacted] reported that there had been a disagreement between representatives of the Hollywood Council of the Arts, Sciences and Professions and Kargolis regarding the time when the fines levied against the "Hollywood ten" should be paid. Edward Biberman and Gale Sondergard, brother and wife, respectively, of Herbert Biberman,

felt that such fines should be paid immediately and prior to any application for parole on the part of the "Hollywood ten." Margolis, on the other hand, felt the fines should not be paid until the time arrived for possible parole. On August 7, 1950, this informant reported that on instructions from the office staff of the Hollywood Council of the Arts, Sciences and Professions, nine checks of \$1,000 each had been sent to Washington in payment of nine of the fines. It should be noted that at that time only nine of the "Hollywood ten" had actually been committed to prison inasmuch as Adrian Scott had obtained postponement of sentence due to illness. [REDACTED]

#### Activities in Support of "Hollywood Ten"

##### Committee to Free the "Hollywood Ten"

In June 1950, Los Angeles informant [REDACTED] advised that officials of the Hollywood Council of the Arts, Sciences and Professions (ASP) doubted the ability of Patricia Hull, the Executive Secretary of the committee to carry out effectively the committee's activities. Los Angeles informant [REDACTED] on June 30, 1950, reported that Tiba G. Willner had been chosen to coordinate the work of the committee which was to open its offices next door to the ASP within the next few days. Willner has been identified by Los Angeles informant [REDACTED] in 1945 as a Communist Party member. [REDACTED]

In July 1950, the ASP sent a notice to its membership calling attention to the fact that the Executive Board of the ASP had voted full support for a new group to be called the Committee to Free the Hollywood Ten, and that the new committee was driving toward a goal of 100,000 signatures on a petition to President Truman to free the "Hollywood ten" and that the ASP had assumed responsibility for obtaining a large portion of the signatures. The communication reported that the committee further asked that letters be written to Congressmen urging them to ask the Attorney General to take favorable action on the reduction of sentences for "the ten." This ASP letter enclosed petitions for the obtaining of signatures.

Mr. Caleel Essey reported that the Committee to Free the Hollywood Ten in the Summer of 1950 had moved its office into that of the ASF.

A circular issued by the committee advised that its activities include the presentation of a 30-minute motion picture film "The Hollywood Ten" that speakers would be made available for lectures, talks and discussions and that the committee had on hand a wide selection of printed material concerning the case of the "Hollywood ten."

In September 1950, Los Angeles informant [redacted] reported that Tiba G. Willner had been replaced as Chairman of the committee by Sonja Biberman due to the fact that Willner's husband was very ill. Los Angeles informant [redacted] has reported that Sonja Biberman has a long record of Communist Party membership and activity and she is, in addition, the sister-in-law of Herbert Biberman.

Los Angeles informant [redacted] reported that when the committee had been launched in June 1950, an estimated 12,000 to 15,000 dollars had been raised in cash and pledges. Ethel Geer advised that an additional 12,000 to 13,000 dollars had been raised by the committee up to the middle of October 1950, which funds were raised through sustainers, donations and receipts from meetings, functions and similar events.

Walter Scratch, editor of the Hollywood Citizens News on November 1, 1950, reported that the committee had released an open letter addressed to the American people and signed by the wives of eight of the "Hollywood ten." This letter was printed for mass distribution and copies were being sent to the President and the Attorney General, all members of Congress, ministers, educators, civil and public leaders. This letter was in an effort to gain support for the "Hollywood ten."

This letter was not signed by the wife of Edward Daytryk and it should be noted that in September 1950, Bartley Crum, attorney for Daytryk had issued a statement in Daytryk's behalf to the effect that Daytryk as of the issuance of the statement, was not a member of the Communist Party and had

not been a member at the time of the HCUA hearings in October 1947. Adrian Scott was not married at the time of the issuance of this letter. It should be noted that all of the eight wives signing this letter have been at one time or another identified as Communist Party members. [REDACTED]

On November 22, 1950, Los Angeles informant [REDACTED] reported that a meeting had been held at the home of Mrs. Lester Cole attended among others by Sonja Biberman, Charles Katz and Ben Margolis. The meeting considered the future activities of the committee. Katz and Margolis emphasized the importance of starting on a campaign of letters to the President requesting executive clemency for the ten defendants and at the same time attempting to obtain a rehearing on requests for paroles.

The informant reported that the committee had received a letter from Dalton Trumbo in which he suggested certain action to be taken by the committee. The gist of this plan was to bring together a select group of approximately a dozen "prestige" people who were nationally known who would operate independent of the Committee to Free The Ten. This group would have its own counsel who would go to Washington and "stir things up" and call on the Attorney General in behalf of "the ten." This new group outwardly would be working entirely on its own and independent of the committee. The informant advised that the plan also called for the formation of a group of "prestige individuals" who would be associated through the National Council of the Arts, Sciences and Professions in New York City to agitate for executive clemency and/or parole for "the ten."

[REDACTED]

#### Foreign Support of the Ten

The July 26, 1950, edition of the Daily Worker contained an article reflecting that Samuel Sillen, Editor of Masses and Mainstream, had given a report to the Fifth International Film Festival concerning the "Hollywood ten." This report according to the article stressed the fact that these individuals were in jail because they "opposed the use of films for war....they refused to make films which degrade and brutalize the minds of the people." The article stated that following the report, he was given a standing ovation which lasted for several minutes. [REDACTED]

The August 18, 1950, edition of the Daily Worker contained an article to the effect that one of the Chinese Communist delegates to the International Film Festival in Czechoslovakia had sent a greeting to the Progressive Film Workers of America and to the "Hollywood ten" for publication in the Daily Worker. Translation of this letter contained a salute to the "ten imprisoned American Progressive Motion Picture Workers." [REDACTED]

#### Film Entitled "The Hollywood Ten"

The July 9, 1950, edition of the Daily Worker publicized a new film entitled "The Hollywood Ten" indicating that the stars of the pictures were the ten Hollywood figures who had been cited for contempt of Congress. The film featured actual scenes of the appearance of witnesses before the HCUA as well as scenes of the defendants with their families and a review of their works. The article stated that the film was being distributed by the ASP Film Co. located at 1586 Crossroads of the World, Hollywood, California. [REDACTED]

On July 29, 1950, the Committee to Free the Hollywood Ten issued a news release concerning the picture. This announcement stated that the film was being shown commercially in theatres in Los Angeles and arrangements were being made for its exhibition in other cities and that it was also being shown before church, labor, veteran, educational and other organizations. [REDACTED]

The column of David Platt appearing in the Daily Worker of August 25, 1950, publicized the film and stated that "the witch hunters were worried about the world-wide demand for the film, prints of which have been ordered and sent to France, Sweden, England, Scotland, Australia, China, Czechoslovakia and the Soviet Union." [REDACTED]

The August 31, 1950, edition of The Film Daily, a Daily Motion Picture trade paper contained an editorial by Chester H. Bahn in which he pointed out that the picture entitled "The Hollywood Ten" was being distributed

by Contemporary Film Company; and that exhibition was being sought in motion picture houses in the United States. The editorial was then extremely critical of this picture and purpose for which it was issued and then urged exhibitors and distributors to have nothing to do with the showing of this film.

#### Miscellaneous

On June 9 and 10, Los Angeles informant [redacted] reported that Ben Margolis and Martin Popper felt there had not been enough pressure put on the Attorney General in connection with the "Hollywood ten" and they felt such pressure could be applied through Congressmen Chet Hollifield, Cecil King, Clyde Doyle and Congresswoman Helen Gahagan Douglas. The informant advised on June 14, 1950, that efforts were being made to get individuals to talk to Mrs. Douglas in an effort to obtain her support in behalf of the "Hollywood ten." [redacted]

On July 5, 1950, this same informant reported, that the Hollywood Arts, Sciences and Professions Council was starting a campaign to obtain petitions urging the pardon of "the ten" and that the organization was making these petition forms available for other organizations and groups. [redacted]

The August 21, 1950, edition of the Daily Worker reported that the California Democratic Party organization had under consideration action in behalf of obtaining the release of the "Hollywood ten" and that the Independent Progressive Party had approved a resolution condemning the action of the HCUA and urging President Truman to grant a pardon to the "Hollywood ten." [redacted]

The Daily Worker of September 8, 1950, reported that Mrs. Herbert Biberman, Mrs. John Howard Lawson and Mrs. Albert Maltz, wives of three of the "Hollywood ten" had presented a petition bearing the signatures of 10,000 people to President Truman urging executive clemency and the release of the "Hollywood ten." The article stated that the petition had been offered on the previous Friday after the three wives had conferred with Assistant Attorney General Raymond Whearty. [redacted]

New York informant [redacted] attended a meeting in New York City of the National Council of the Arts, Sciences and Professions on September 13, 1950, and advised that this meeting had adopted a resolution requesting executive clemency for the "Hollywood ten." [redacted]

The December 13, 1950, issue of the Los Angeles Examiner contained a news item to the effect that Robert W. Kenny, attorney for eight of the "Hollywood ten" had requested the Federal Parole Board to reconsider its denial of parole to the eight. [redacted]

A release by the Washington News Service also dated December 13, 1950, stated that Kenny's application for reconsideration by the Parole Board was based on a recent Supreme Court decision to the effect that a witness need not answer questions concerning his political beliefs if such answers would be self-incriminating. Kenny was quoted as stating that the applicants for parole would not have been convicted if they had raised a claim for the privilege against self-incrimination "in a technically correct manner." [redacted]

The December 22, 1950, edition of the Daily Worker reported that 17 prominent writers, scientists, architects, educators and religious leaders had made an appeal for the parole of eight of the "Hollywood ten" still in prison. The article listed the following individuals as signing this appeal: Dr. Harlow Shapley, Dr. Linus Pauling, Thomas Mann, Carey McWilliams, Frank Lloyd Wright, Dr. Ralph Barton Perry, Professor Kirtley Mather, Professor Mark Van Doren, Reverend John Howland Lathrop and Dr. Robert Morris Lovett. [redacted]

#### Activities of the "Hollywood Ten"

##### Alvah Bessie

By letter dated November 24, 1950, the Dallas Field office advised that Bessie who was confined in the Federal Correctional Institute, Texarkana, Texas, had been eligible for parole on October 28, 1950, but that the parole for him had been denied by the Parole Board and his earliest release date would be April 29, 1951. [redacted]



**Herbert Biberman**

The Dallas office by letter dated November 24, 1950, advised that Biberman would be released from the Federal Correctional Institute, Texarkana, Texas, on November 28, 1950, and that his plans were to return to Los Angeles where he would be employed by Morris A. Halprin, President of the Pacific Coast Textile Company, 439 East 3rd Street, Los Angeles, as Assistant Buyer at the salary of \$100 per week. On November 29, 1950, the Los Angeles office advised that Biberman had arrived on that date in Los Angeles.

[REDACTED]

On December 7, 1950, Los Angeles informant [REDACTED] advised that a reception was scheduled to be held for Biberman on December 9, 1950, at the home of Mr. and Mrs. Ben Clark, 1557 Orio Lane in Hollywood and that invitations to this reception had been sent to approximately eighty handpacked individuals of the so-called cultural or intellectual type.

[REDACTED]

**Edward Dmytryk**

During the first week of September, Associated Press News Dispatches revealed that Bartley Crum had issued a news release in behalf of Dmytryk in which Dmytryk stated that he was not then a member of the Communist Party and had not been a member at the time of the HCUA hearings in October 1947. Los Angeles informant [REDACTED] advised that the ASP felt that some statement from them should be forthcoming regarding Dmytryk's press release, and on September 11, 1950, issued a press release stating that Dmytryk's statement had in no way changed the situation concerning the "Hollywood ten," and stating that the central issue in the case was unaltered. It should be noted that Los Angeles informant [REDACTED] several weeks prior to Dmytryk's statement had indicated that Dmytryk together with Scott had never been considered "red hot" Party members. The informant advised that Dmytryk had attended very few Party meetings and was of the opinion that Dmytryk had joined the Party somewhat reluctantly in the first place.

[REDACTED]

The State Department furnished a communication dated November 24, 1950, from London, which reflected that the publication Today's Cinema of November 10, 1950, had reflected that a new film production company had registered as "Edward Daytryk, British Productions, Ltd. with a capital of 100 pounds. The article stated that M. A. Bronsten of Independent Sovereign Films had severed all connections with Daytryk and based on his political learnings desired that Daytryk not be permitted to return to England. (State Department #711.001/11-2450)  
XR 841.452 )

The December 6, 1950, edition of the Daily Worker reported that Daytryk together with Biberman had served five months of his sentence and had been paroled. [REDACTED]

**Samuel Ornitz**

Under date of November 25, 1950, the Kansas City office advised that Ornitz was confined in the Medical Center for Federal Prisoners of Springfield, Missouri, under number 7666H, and that he would be eligible for conditional release on April 30, 1951. Arrangements were made by the Kansas City office to be advised ten days prior to his release.  
[REDACTED]

**Adrian Scott**

On August 4, 1950, Los Angeles informant [REDACTED] reported that he felt in all probability that Scott had been caught by the Communist Party and pointed out from his own experience in the movement, it is not too easy to break away. He also advised that Scott was never considered a red hot Party member. [REDACTED]

**Proposed New Hearings by House Committee on Un-American Activities**

The June 25, 1950, edition of the Washington Star reported that Representative Velde had called for a reopening of the investigation of Communism in Hollywood by the HCUA declaring that the committee had "photostatic evidence" of the Communist Party affiliation of 23 movie figures.  
[REDACTED]

The Chicago Daily Tribune of December 29, 1950, reported that the House Committee on Un-American Activities in 1951 contemplated an exhaustive investigation into Communism in the entertainment field including motion picture, radio and the theatre. It was indicated that Representative Walter would move for the new proposal as a result of the committee's recent questioning of Edward G. Robinson. [REDACTED]

#### Miscellaneous

The November 24, 1950, issue of Variety reported that on the previous Wednesday, the U. S. Circuit Court of Appeals had reversed the decision of Federal Judge Leon Yankwich which awarded Lester Cole \$75,000 damages as a result of his suspension by M-C-M subsequent to his appearance before the HCUA in October 1947. The court stated that Judge Yankwich should have instructed the jury to determine whether Cole's refusal to disclose to the committee whether or not he was a Communist tended to "shock, insult or offend the community." The court also ruled that Yankwich had "admitted conflicting testimony."

VI - INVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION  
PICTURE INDUSTRY BY THE COMMITTEE ON UN-AMERICAN  
ACTIVITIES OF THE HOUSE OF REPRESENTATIVES

Activities in Connection With The "Hollywood 10"

On February 5, 1951, [redacted] reported that a meeting had recently been held by the Independent Motion Picture Producers Association attended by Edward Daytryk, I. E. Chadwick, Ronald Reagan and others at which Daytryk, admitted that he had been a member of the Communist Political Association. In line with this admission Chadwick and Reagan advised Daytryk that in order to clarify his position he should contact the FBI and explain his position fully.

Los Angeles Informant [redacted] advised that the above meeting had actually taken place on February 2, 1951, that Daytryk was then attempting to obtain employment in the motion picture industry but that no company was willing to hire him because of his Communist activities and that Daytryk had sought advice of this group as a means whereby he could exonerate himself with the film industry. Daytryk admitted to this group that he had signed a petition requesting the release of the eight remaining members of the "Hollywood 10" in the hope he could aid his friend Adrian Scott. He also indicated if subpoenaed at this time before the HCUA he would testify.

[redacted]

[REDACTED]

The Washington News of February 21, 1951, reported that the Federal Parole Board had denied parole for seven of the remaining members of the "Hollywood 10" still in prison. At that time no decision had been made on the request for parole of Adrian Scott who was scheduled to complete his term on July 28, 1951.

[REDACTED]

The Daily Worker of February 22, 1951, in reporting on the action of the Parole Board accused the U. S. Board of Parole of discrimination against the eight members of the "Hollywood 10."

It should be noted that Daytryk and Biberman received sentences of only six months and had therefore been released prior to this time.

[REDACTED]

The March 6, 1951 edition of the Daily Worker publicized the activity of the Committee to Free the Hollywood Ten, indicating that the committee had urged letters to the U. S. Board of Parole urging parole for those members of the "Hollywood 10" still in prison.

[REDACTED]

On April 30, 1951, Los Angeles Informant [REDACTED] advised that he had heard rumors of a non-specific nature indicating that Gordon Kahn was setting up a "haven" at Lake Chapelle in Mexico for the eight members of the "Hollywood 10," recently released from prison. The informant expressed the opinion that there is a possibility that if the group does go to Mexico to do writing that their work may be released under the name of, or in some manner by, John Collier, a film writer in Hollywood who has been connected in the past with one or more Communist-dominated organizations.

[REDACTED]

San Francisco Informants [redacted] and [redacted] reported that Gale Sondergaard, Herbert Biberman, and Howard Da Silva contemplated forming an independent motion picture company and had obtained the rights to "Scottsboro Boy" and Howard Fast's "Freedom Road" and plans had been temporarily made to star Paul Robeson in one of the pictures. It is indicated that the National Council of the Arts, Sciences, and Professions would assist the new organization financially. [redacted]

The May 17, 1951 edition of the Daily Worker reported that five of the original "Hollywood 10" had filed suit against their former employers for more than \$800,000 back pay. The individuals and the amounts of the suits involved therein are as follows: Lester Cole \$150,000 against MGM, Dalton Trumbo \$150,000 against Loew's Inc., Adrian Scott \$150,000 against RKO, Ring Lardner, Jr., \$35,000 against 20th Century Fox and Edward Dmytryk: an undisclosed amount in excess of \$15,000 against RKO. [redacted]

Activities In Connection With 1951 Motion Picture  
Hearings By House Committee On Un-American Activities

The February 27, 1951 edition of the Los Angeles Times reported that Chairman John S. Wood of the House Committee on Un-American Activities (HCUA) had stated that the Committee would begin hearings the following week on Communist attempts to infiltrate defense plants and the movie industry, but that it had not been decided which phase of the investigation would be considered first.

The March 7, 1951 edition of "Variety" announced that the purpose of the HCUA hearings would be primarily to determine what portion of the Party financing comes from the film colony. [redacted]

Los Angeles Informant [redacted] reported that on March 9, 1951, the Hollywood Council of the Arts, Sciences and Professions (ASP) had sent a letter to its members and supporters calling attention to the new HCUA probe of Communism in Hollywood, referring to the inquiry as an "inquisition."

This letter stated the Committee's objectives were to inflame the American people with hysterical charges of a film workers' "conspiracy;" to demand a complete screening of all workers in all communication industries as a step

toward screening of the total industrial life of the nation. The letter then urged the reader to immediately write to Representative Donald Jackson, a member of the committee and to the Motion Picture Association of America, urging them to denounce the HCUA investigation. [REDACTED]

ASP sponsored a rally in Los Angeles on March 16, 1951, at which Gale Sondergaard and Howard Da Silva were two of the principal speakers. Both these individuals denounced the HCUA investigation. Another speaker at this meeting was Herbert Biberman one of the "Hollywood 10." Other individuals who spoke at this meeting were William S. Lawrence, Rev. Frederick Mitchell, John Wilson, and Jerry Epstein. [REDACTED]

The ASP held a membership meeting on April 12, 1951, in Los Angeles and information concerning this meeting was furnished by Ruth Drader. She advised that the speakers included Rev. Stephen Fritchman, Howard Da Silva, Sarajo Lord, Gregory Ain, and Herbert Biberman. This meeting was devoted generally to a criticism of the HCUA and its Hollywood hearings. [REDACTED]

A further meeting of the ASP was held on May 15, 1951, at the First Unitarian Church in Los Angeles which was addressed by Dr. P. Price Cobbs, Martin Hall, and Waldo Salt. The general theme of this meeting was also a criticism of the HCUA hearings. [REDACTED]

# **FREEDOM OF INFORMATION AND PRIVACY ACTS**

**SUBJECT: COMMUNIST INFILTRATION-MOTION  
PICTURE INDUSTRY(COMPIC) (EXCERPTS)**

**FILE NUMBER: 100-138754**

**SERIAL:1103(part 2)**

**PART: 11 OF 15**



**FEDERAL BUREAU OF INVESTIGATION**



1951 Hearings By House Committee on Un-American Activities  
Concerning Communism in the Motion Picture Industries.

Between March 8, 1951, and June 5, 1951, the House Committee on Un-American Activities held hearings concerning Communism in the motion picture industry at which hearings numerous witnesses testified. A resume of the testimony of each of the witnesses who appeared is set forth hereafter in chronological order.

March 8, 1951.

VICTOR JEREMY JEROME

Jerome accompanied by his counsel, Ralph Powe, appeared at a public session and after furnishing a brief personal history, refused to answer questions of the Committee concerning his Communist Party activities and affiliations on the grounds that his answers might tend to incriminate him.

On the same day Jerome appeared at an Executive session of the HCUA and refused to answer any Committee questions concerning the Party membership of numerous individuals, and refused to answer questions concerning his knowledge of contributions to the Communist Party by numerous individuals. [REDACTED]

March 20, 1951.

ABRAM S. BURROWS

Burrows appeared before an Executive session of the HCUA accompanied by his attorney Martin Gang of Hollywood. He furnished background information concerning his birth, education, employment, etc., then admitted that he had been a member of the American League for Peace and Democracy in 1936 or 1937, but knew of no Communists associated with him in that organization. He also admitted that he had been a teacher at the People's Educational Center in Los Angeles in 1944 and 1945, and had been associated with the Hollywood Writers Mobilization in 1943 in order to assist in the war effort.

In answer to a specific question he stated he had never been asked to join the Communist Party in California. He did admit that in 1943 in New York City, he had met Samuel Sillen and Joseph North of "New Masses."

Burrows admitted that while he was in Hollywood he was acquainted with John Howard Lawson whom he met through the Hollywood Writers Mobilization, the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, and the Writers Congress as well as various social parties. He also admitted that he had met Lester Cole, Dalton Trumbo, Ring Lardner, Jr., Alvah Bessie, Edward Dmytryk, Herbert Biberman, John Wexley, Gale and Hester Sondergaard, Edward G. Robinson, Mickey Uris, Gordon Kahn, Albert Maltz and Adrián Scott. He denied acquaintanceship with V. J. Jerome, Alexander Trachtenberg and Jack Stachel.

Burrows also advised that he was acquainted with Carl Winter and Nanny Sparks, Los Angeles County Communist Party functionaries having met these two individuals when he went to Winter's home to assist him in preparing to deliver radio talks on behalf of the Communist Party. He went to Winter's home in response to a telephone call and claimed he had not been previously acquainted with either Winter or Sparks.

Burrows testified that he was not sympathetic to Communism except to the extent to which Communism was in complete unity with the war effort. He admitted he had attended public lectures on history by Bruce Minton concerning a Marxist interpretation of history, which lectures he attended after meeting with Dorothy Healey who had sent him to the lectures. (Healey is a prominent functionary of the Los Angeles Communist Party.)

When Burrows was specifically questioned regarding his Communist Party membership, he stated that he had been trying to tell the Committee of all his past connections with "so-called" progressives, but he did not answer the Committee's question with a yes or no. He testified that "Branch D of the Northwest Section of the Los Angeles Communist Party" meant nothing to him, and when asked whether he had attended meetings of that branch, stated that he did not know, but that he had attended meetings, cultural discussions and legislative meetings. (He did not indicate whether these meetings he had attended were sponsored by the Communist Party.) When asked if he had attended Communist Party meetings in Los Angeles, Burrows stated he did not know if he had attended official Communist Party meetings, but that he had attended cultural discussions which concerned Marxist literature.

Burrows testified that he had been invited to attend these various meetings by a girl with whom he was acquainted who was a friend of Dorothy Healey, and that this girl would advise him of the dates and places of the meetings. He admitted that at these meetings discussions were held concerning fund raising for the "People's World" and literature was sold. He denied subscribing to the "Daily Worker," and didn't recall whether he had subscribed to the "People's World," but did admit he read that paper. When asked if he had been a member of the Communist Political Association, Burrows stated that he thought, "no," and testified that he had never signed a written application for Communist Party membership; had never possessed a membership card, and never saw such a card; that he had never been told there was such a card; had never paid Communist Party dues and had never run for office on or voted for the Communist Party ticket.

He admitted that in connection with the meetings which he had attended, he had a feeling that those in attendance with him were Communists. He then denied numerous statements in the past and the reports of the California Committee on Un-American Activities concerning his association with the Progressive Citizens of America, the Actors Laboratory and the Committee for the First Amendment.

March 21, 1951.

HOWARD DaSILVA, aka,  
HOWARD SILVERBLATT.

DaSilva appeared at a public session of the Committee with his attorneys Robert W. Kenny and Ben Margolis. At the outset he presented a prepared statement he desired to read which was denied by the Chairman, and he then objected to being questioned by the Committee basing his objections on the First and Fifth Amendments. After furnishing brief biographical background, DaSilva then refused to answer questions of the Committee concerning his affiliations with the Communist Party and Communist Party front groups on the grounds that his answers might tend to incriminate him.

**GALE SONDERGAARD, aka  
MRS. HERBERT BIBERMAN**

Sondergaard appeared at a public session of the Committee accompanied by her attorneys Robert W. Kenny and Ben Margolis. After furnishing a brief personal history, she refused to answer questions of the Committee regarding her membership in the Communist Party and Communist front groups on the grounds that her answers might tend to incriminate her.

**LAWRENCE PARKS, aka  
LARRY PARKS, SAM KLUSMAN**

Parks appeared at a public session of the Committee accompanied by his counsel Louis Mandel of New York City. He admitted that he had been a member of Actors Laboratory sometime prior to 1950; had been a member of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions and had joined the Communist Party in 1941, feeling it was "for the underdog." He stated that he left the Communist Party in 1944 or 1945, and during his membership attended 10, 20 or 15 meetings. He was recruited by a man by the name of Davidson although he did not know his first name.

Parks testified that he had no knowledge concerning the officers of the branch to which he belonged, nor the name of that branch, and was extremely reluctant to disclose the names of other individuals known to him to be Communists. With regard to the Actors Laboratory, he defended the organization stating that he did not believe that it was a Communist influenced organization, although there were Communists in it.

On the afternoon of March 21, Parks appeared before an Executive session of the Committee at which he reluctantly furnished information concerning numerous individuals. In answer to specific questions, he said he had no knowledge concerning the Communist Party membership of Hugo Butler and Frank Tuttle. He then identified the following individuals known to him to be Communist Party members between 1941 and 1945: Karen Morley, Lloyd Gough, Victor Killian, Sr., Boris Carnovsky, Joe Bromberg, Sam Rossen, Ann Revere, Lee Cobb, Gale Sondergaard, Dorothy Tree, Roman Bohman and Marc Lawrence.

Parks was then specifically questioned by the Committee concerning his knowledge of the Party membership of 27 individuals and in each instance stated that he had no knowledge of such Party membership on the part of those individuals.

April 10, 1951.

STERLING HAYDEN, aka  
JOHN HAMILTON

Hayden appeared before a public session of the Committee, then, after furnishing brief background information, furnished the following information testifying concerning his affiliations with the Communist Party.

He advised that he had been acquainted with Warwick Tompkins, known to him to be a Communist, and that Tompkins had talked to him concerning Communism without much result. During the war Hayden was with the Office of Strategic Services working with the Yugoslav underground; that he admired the underground very much and corresponded with Tompkins expressing such admiration. Tompkins corresponded with Hayden and gradually indoctrinated him with Communist theory for a period of several years.

During the time he was serving with OSS, Hayden was a member of the Marine Corps. In March, 1946, following his discharge from the Marine Corps and his return to Hollywood, he joined the Communist Party and believed that the date of his joining was in June of 1946. He was recruited by Bea Winter and assigned to a "back lot" group composed of studio workers. He testified that the members of this group were generally known to him only by first name and he did not know their true names.

Hayden then identified as Communist Party members Abe Polonsky, Robert Lees and Karen Morley.

Hayden stated that he withdrew from the Communist Party in December, 1946.

April 11, 1951.

**ROBERT LEES**

Lees appeared at a public session of the Committee accompanied by his attorneys Robert W. Kenny and Ben Margolis. After furnishing background information concerning himself he refused to answer the Committee's questions concerning his associates and his Communist Party affiliations on the basis that his answers might tend to incriminate him.

**WILL GEER**

Geer appeared at a public session of the Committee represented by his attorneys Robert W. Kenny and Ben Margolis. He furnished brief background history and then refused to answer Committee questions concerning his Communist activities and affiliations on the basis that his answers might tend to incriminate him.

Also on this date, Martin Popper, appeared as Attorney for J. Edward Bromberg, who was under subpoena to appear at this time, and presented evidence that Bromberg was suffering from a heart ailment and therefore, unable to appear. The Committee continued Bromberg's subpoena for 30 days in order to check into his physical condition.

April 12, 1951.

**RICHARD J. COLLINS**

Collins appeared at a public session of the Committee and after furnishing background information testified concerning his Communist Party activities. He stated that in 1935 he had attended a school of the New Theater League which he described as a "Left-wing Theater Group," and through the associations in that school, had attended one meeting of the Young Communist League. He returned to the West Coast in the summer of 1936, and met Budd Schullerg who introduced him to a class in Marxism.

Collins testified concerning the reconstitution of the Screen Writers Guild under Communist leadership, principally that of V. J. Jerome and John Howard Lawson. He stated the Communist influence in the Guild continued until 1947.

Sometime in approximately 1938, Collins joined the Communist Party through solicitation of either Schulberg or Ring Lardner, Jr., both of whom were members of the Communist Party. Schulberg, according to Collins, left the Party after the publication of his book, "What Makes Sammy Run," which book was severely criticized by the Party. Collins advised that Lardner continued as a Communist Party member until "1946 or so," after which date Collins has no information regarding Lardner's Party membership. Collins stated that he dropped out of the Communist Party at the end of 1947 by refusing to pay further Party dues. Collins expressed the opinion that the aims of the Communist Party in connection with the motion picture industry were to influence film content, both to present the Communist Party viewpoint and to abate anti-Communist films and also to utilize Hollywood as a source of funds. He expressed the opinion that Communists do not try to get Communist propaganda into films knowing it would be unsuitable because a script must have the approval of too many individuals. With reference to the Hollywood Writers Mobilization he stated that practically every writer in Hollywood was a member of the organization inasmuch as its aim was to help win the war. The Mobilization was an amalgamation of the Screen Writers Guild, the Radio Writers Guild and other guilds, and turned-out material for the USO, Red Cross and armed services, etc.

Collins identified the following individuals as members of the Communist Party to his knowledge: Paul Jarrico, Madelene Kuthven, Robert Rosson, Pauline Lauber Finn, Martin Berkeley, Sam Ornitz, Herbert Bluche, Nora Hallgren, Waldo Salt, Ambur Salt, Abe Polonsky, John Bright, Gordon Kahn, Leonardo Bercovici, Elizabeth Leech Glenn, Charles Glenn, and Frank Tuttle.

Collins stated that early in April 1951, after receiving his subpoena to appear before the HCUA, Paul Jarrico called on him in an effort to obtain his assurance that Collins would not name names during his testimony before the Committee. Collins stated that he asked Jarrico to give Collins assurance that in the event of a war with the Soviet Union, Jarrico would support the United States. Upon Jarrico's refusal to do so, Collins refused to give Jarrico any assurance concerning his testimony.

April 13, 1951.

**FRED GRAFF**

Graff appeared before a public session of the Committee accompanied by his attorneys Robert W. Kenny and Ben Margolis. He furnished brief background information and then refused to answer Committee questions concerning his Communist Party membership on the basis that his answers might tend to incriminate him. [REDACTED]

**VICTOR KILLIAN**

Killian appeared before a public hearing by the Committee accompanied by his attorneys Robert W. Kenny and Ben Margolis. He furnished biographical data concerning himself and then refused to answer Committee questions concerning Communist Party membership on the basis that such answers might tend to incriminate him. [REDACTED]

**META REIS ROSENBERG**

Mrs. Rosenberg appeared before a public session of the Committee and after furnishing brief biographical data, furnished the following information concerning her Communist Party affiliations.

She advised that although she had not been a member of the Joint Anti-Fascist Refugee Committee and the Hollywood Anti-Nazi League, she had attended meetings of both of those organizations. She testified that in 1938, she had been recruited into the Communist Party by Madelene Ruthven and the first meeting she had attended was in charge of John Howard Lawson whom she understood was in charge of the Hollywood group of the Communist Party. She became inactive in the Party in July of 1938, upon her marriage to Irving Reis although she did not change her views toward the Party. In 1940, she rejoined the Party attending meetings occasionally and during 1941, she was active in the Hollywood Writers Mobilization in which individuals known to her as Communists were active.



In 1944 or 1945, as a result of the Duclos letter, she realized that in the Communist Party it was not possible for her to think for herself and therefore, in 1945, left the Communist Party. In commenting on the aims of the Communist Party in Hollywood, Mrs. Rosenberg stated that by getting important writers, actors, producers, etc., who were well known, the Party would thereby gain prestige. In addition, the Party could use Hollywood as a source of funds.

Mrs. Rosenberg identified the following individuals as members of her Communist Party group in 1938: Frank Tuttle, Tania Tuttle, Waldo Salt, Paul Jarrico, Sam Ornitz, Herbert Biberman, Dorothy Tree, Michael Uris, Francis Faragoh, and Madelene Ruthven.

She also identified the following individuals as individuals known to her to be Communists who were active in the Hollywood Writers Mobilization: Robert Rossen, Abe Polonsky, Albert Maltz, Lester Cole, Richard Collins, Carleton Moss, Gordon Kahn, Edward Biberman, and George Willner.

PAUL JARRICO

Jarrico appeared at a public hearing of the Committee accompanied by his attorneys Robert W. Kenny and Ben Margolis. After furnishing background information he then refused to answer questions concerning his Communist Party membership and affiliations on the basis that his answers might tend to incriminate him.

WALDO SALT

Salt appeared at a public session of the Committee accompanied by his attorneys Robert W. Kenny and Ben Margolis. He furnished brief background biographical information then refused to answer questions concerning his Communist Party affiliations and his acquaintance with numerous individuals on the ground that his answers might tend to incriminate him.

April 17, 1951.

William A. Wheeler, an investigator for the HCUA, testified that service of subpoenas on the following individuals had been unsuccessful up to that time: Michael Uris, Georgia Backus Alexander, Fred Rinaldo, Hugo Butler, Karen Morley, Jack Berry, Lew Solomon, Leonardo Bercovici, and Edward Hueltsch.

**ANNE REVERE**

Revere appeared at a public session of the Committee accompanied by her attorney R. Lawrence Siegel. She furnished brief background history concerning herself and then refused to answer Committee questions concerning her Communist Party activities and Communist Party front affiliations on the ground that her answers might tend to incriminate her.

[REDACTED]

**HAROLD BUCHMAN**

Buchman appeared at a public session of the Committee accompanied by his counsel R. Lawrence Siegel. He furnished brief information concerning his education, employment, etc., then refused to answer pertinent questions of the Committee concerning his Communist Party sympathies and affiliations on the basis that his answers might tend to incriminate him.

[REDACTED]

**SAM MOORE**

Moore appeared at a public session of the Committee accompanied by his attorney Martin Popper. He answered Committee questions concerning his background and then refused to answer questions concerning his Communist Party membership and front group affiliations on the basis that his answers might tend to incriminate him.

[REDACTED]

April 23, 1951.

**JOHN JULES GARFIELD**

Garfield appeared before a public session of the Committee accompanied by his attorneys Louis Nizer and Sidney Davis. He furnished background information concerning himself, then stated his hatred of Communism and denied that he had ever been a member of the Communist Party. He was questioned by Committee representatives concerning an article appearing in the December 10, 1936, issue of the "Daily Worker" which indicated that Jules Garfield of the Group Theater had aided a program of the Young Communist League. Garfield denied knowledge of lending his name in connection with this article and stated that he had not been affiliated with the Young Communist League.

He denied being familiar with certain individuals specifically named who have been active in the Communist Party in Hollywood, although he did admit knowing "casually" Herbert Biberman and being associated in a business way with Hugo Butler. He specifically denied taking part in any benefit for, or contributing to the "People's World" and the "Daily Worker." He admitted he was acquainted with Hanns Eisler, Saul Kaplan, Lester Cole and George Willner, but had no information that any of them were Communists. He also denied acquaintance with V. J. Jerome and Alexander Trachtenberg.

Garfield denied any recollection of sponsoring a Joint Anti-Fascist Refugee Committee dinner at the Ambassador Hotel in Los Angeles on February 4, 1945, or of being interviewed by John Verber, relative to sponsoring a dinner in 1944, in New York City, by the same organization, and also denied recollection of sponsoring a dinner by that organization on July 20, 1942, at the Beverly Hills Hotel in Beverly Hills, California. He denied having any recollection of membership in the motion picture committee of the National Council of American-Soviet Friendship in 1943, and emphatically denied any connection with the Congress on Civil Rights and the Council on African Affairs.

He also specifically denied membership in the National Council of American-Soviet Friendship and stated he had no knowledge of any permission he had given to the use of his name by the Veterans of the Abraham Lincoln Brigade, and stated that he had not been a member of the American League for Peace and Democracy. He did, however, admit that he had made contributions to the American Committee for Yugoslav Relief.

Garfield also testified that he did not know any Communists and had never been approached to join the Communist Party.


[REDACTED]

Subsequent to Garfield's testimony, the HCUA referred his testimony to the Department of Justice for investigation as to possible perjury. This matter has been referred by the Department to the Bureau and a perjury investigation is now being conducted.

April 28, 1953


**MORRIS CARNOVSKY**

Carnovsky appeared at a public session of the Committee accompanied by his attorney Martin Popper. He testified concerning his background and then refused to answer questions concerning his membership in the Communist Party and in front groups on the ground that his answers might tend to incriminate him.



**GEORGE WILLNER**

Willner appeared before a public session of the Committee accompanied by his counsel Martin Popper. He testified briefly concerning his background and then refused to answer questions concerning his Communist Party affiliations and his affiliations with Communist dominated organizations on the ground that his answers might tend to incriminate him.



**MARC LAWRENCE**

Lawrence appeared before a public session of the Committee accompanied by his attorney Murdough S. Madden of Washington, D. C. He furnished brief background information and then testified concerning his Communist Party affiliations.

He stated that in 1938, through Lionel Stander, he attended approximately 12 lectures which he did not understand and then signed a Communist Party card with a fictitious name which he could not recall. He attended approximately 12 more meetings, could not understand what the speakers were talking about and in 1939, left the Communist Party.

In 1944, he went on a tour for Actors Laboratory and believes he may have again joined the Communist Party at that time and attended approximately 12 meetings of a Party cell in the Laboratory.

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Lawrence testified that the following individuals were members of his Communist Party cell during 1938 and 1939. Lester Cole, Lionel Standler, Richard Collins, Gordon Kabs, and J. Edward Bromberg. During his membership in 1944, he was acquainted with Bromberg as a Party member and also Morris Carnovsky and Karen Morley.

He also testified that during his 1944 Party activities, he attended "closed" cell meetings of the Communist Party at the home of Morley which were attended by Sterling Hayden, Larry Parks, Anne Revere, Howard DaSilva, Lloyd Gough, and Jeff Corey.

[REDACTED]

April 25, 1951.

**ABRAHAM LINCOLN POLONSKY**

Polonsky appeared at a public session of the Committee accompanied by his attorney Martin Popper. He furnished brief biographical data, then refused to answer questions regarding his affiliations with the Communist Party and Communist Party fronts and refused to admit his acquaintance with individuals identified with the Communist Party movement on the basis that his answers might tend to incriminate him.

[REDACTED]

**EDWARD DMYTRYK**

Dmytryk appeared at a public session of the Committee and after furnishing background information testified concerning his Communist Party activities. (Dmytryk was one of the "Hollywood Ten" who refused to answer questions of the HCUA during its 1947 hearings concerning Communism in the Motion Picture Industry.)

Dmytryk testified that he was a member of the Communist Party from the spring or summer of 1944 until the fall of 1945. He explained his change in attitude regarding the Party before the HCUA on the basis that there had been a change in the Communist Party and the fact that he became aware of what was going on concerning the Party. The war in Korea and "spy" trials also added to his determination to cooperate with the Committee.

Imytryk stated that in his opinion the aims of the Communist Party in connection with Hollywood are threefold. (1) To obtain money, (2) To obtain prestige, and (3) Through infiltration take over the Hollywood Guilds and Unions and to thus control the content of pictures.

Imytryk identified the following six individuals as Communist members of the Screen Directors Guild: Frank Tuttle, Herbert Biberman, Jack Herry, Bernard Vorhaus, Jules Dassin, and Michael Gordon. He also identified John Howard Lawson and Lester Cole as Communists within the Screen Writers Guild. He also identified as Communists, Adrian Scott, Albert Maltz, Arnold Manoff, Mickey Uris, Leonardo Percovici, Francis Faragoh, Elizabeth Faragoh, and George Corey.

Imytryk also identified the following individuals as having attended "special" meetings of the Communist Party: Paul Trivers, Ben Margolis, Henry Blankfort, George Pepper, Sam Moore, and Maurice Clark.

Imytryk testified briefly concerning the activities of the "Hollywood Ten" prior to and during the 1947 HCUA hearings, identifying the attorneys connected with the defense and outlining the plans adopted by the group concerning their refusal to answer the Committee questions. He indicated that Lee Pressman and Harry Bridges had both encouraged the "Hollywood Ten" in their stand before the Committee. He also testified that members of that group had been led to believe that the motion picture industry was sponsoring them in their stand in defying the Committee, but that the industry had later let them down.

[REDACTED]

May 16, 1941

LEONARDO PERCOVICI

Bercovici appeared before a public session of the Committee represented by his attorney Eugene Pressman. He furnished brief background information and then when he was asked if he was a member of the Communist Party, stated that he was not a member of the Communist Party or in sympathy with the beliefs of the Party, and in the event of an attack on the United States by any country he would defend the United States.

He did, however, refuse to answer questions concerning past membership in the Communist Party and questions concerning his acquaintance with certain individuals including Richard Collins and Edward Daytryk on the basis that his answers might tend to incriminate him.

[REDACTED]

ALVIN HAMNER, aka  
IRVING LRAHLER

Hamner appeared before a public session of the Committee accompanied by his attorney Martin Popper. He furnished brief background data and then declined to answer questions of the Committee concerning his Communist Party membership and affiliations and his acquaintance with certain named individuals on the basis that his answers might tend to incriminate him.

[REDACTED]

BEA WINTERS, aka  
BERNADETTE WINTERS

Winters appeared before a public session of the Committee represented by her counsel Abraham Corenfeld of Los Angeles. She furnished background information concerning herself and then refused to answer Committee questions concerning her Communist Party membership on the basis that her answers might tend to incriminate her.

[REDACTED]

May 17, 1951

LLOYD COUGH

Cough appeared before a public session of the Committee accompanied by his attorney Martin Popper. He furnished brief biographical information and then refused to answer questions concerning his affiliations with the Communist Party and Communist Party fronts on the basis that his answers might tend to incriminate him.

[REDACTED]

**ROY M. BREWER**

Brewer appeared before a public session of the Committee and identified himself as an international representative of the International Alliance of Theatrical Stage Employees.

Brewer discussed the labor situation in Hollywood stating that the Communists had had a definite power in the Hollywood Unions until 1947, when the HCUA hearings had exposed the Communist menace and broke the back of the Communists in Hollywood. He expressed the opinion that the principal aim of the Party in Hollywood was to use individuals for propaganda purposes with the goal of controlling the content of pictures. Hollywood also provides a lucrative source of funds for the Communist Party. Brewer stated that the Communist plan for the domination of Hollywood had been carefully laid and originated in the Soviet Union. He testified that Michael Aisenstein, Commissar for Heavy Industry in the USSR had participated in meetings in 1934 and 1935 on the Pacific Coast with reference to the Hollywood situation. Another individual whom he alleged had attended these meetings was Soviet Consul Galkovich. Brewer stated that these two individuals had associated with Albert Rys Williams and Ella Winter, as well as Jeff Hibre. The bulk of Brewer's testimony was concerning Communist influence in the confines of Studio Unions and Communist infiltration of the IATSE. Brewer did not develop any information not previously known concerning the Communist influence in the labor situation in Hollywood.

May 18, 1951.

**ROY M. BREWER**

Brewer continued his testimony on May 18, 1951, in the same vein as he had testified on May 17, 1951.

May 22, 1951.

**JOE VINCENTE FERRER**

Ferrer appeared at a public session of the Committee accompanied by his attorneys Abe Fortas and Edwin Reiskind of



New York City. Ferrer, after furnishing background information stated that after receiving his subpoena to appear before the Committee, had written the Committee stating in part, "I attest and will so swear under oath that I am not, have never been, could not be, a member of the Communist Party, nor, specifically, am I a sympathizer with any Communist aims, a fellow traveler or in any way an encourager of any Communist Party concept or objective." He then denied any past or present Communist Party membership or sympathies.

A Committee representative questioned him concerning a pamphlet of the Artists Front to Win the War, dated October 16, 1942, showing Ferrer as a sponsor of the Theater Section of this organization. Ferrer stated that he had probably authorized the use of his name by this group.

He was asked concerning the sponsorship of a dinner of the American Committee for Protection of Foreign Born held in New York City on April 17, 1943. He testified that he did not attend the dinner but thought he remembered sponsoring it.

With regard to the Joint Anti-Fascist Refugee Committee, (JAFRC), he was questioned concerning an article in the December 21, 1943, issue of "New Masses" reporting that Ferrer would be an entertainer at a show under the auspices of the JAFRC on January 26, 1944. Ferrer testified that he did not appear at this show but did admit that he had been active in connection with this organization "from time to time." He admitted he had been the guest of honor at a JAFRC meeting in San Francisco on March 10, 1945; that he had spoken on behalf of the Spanish Refugee Appeal of the JAFRC at the University of Wisconsin on May 5, 1945, and that he had acted as Master of Ceremonies at a Spanish Refugee Appeal sponsored meeting at Madison Square Garden on September 24, 1945.

Ferrer testified that he did not recall being sponsor in 1945 and 1946 for the American Committee for Spanish Freedom; that he did not recall being guest speaker at a rally on June 26, 1944, sponsored by the Negro Labor Victory Committee and that he did not recall sponsoring the election of Benjamin Davis in 1945.

He also stated that he did not recall sponsoring the 1946 May Day parade although it is possible that he did so since he found out only "a couple of months ago" that May Day is the annual celebration by the Communist Party. Farrer did not recall how he became associated with the American Relief for Greek Democracy, nor of being a sponsor or speaking on behalf of Veterans Against Discrimination of the Civil Rights Congress.

[REDACTED]

May 23, 1951.

BUDD SCHULBERG

Schulberg appeared before a public session of the Committee and admitted that he had been a member of the Communist Party in Hollywood from 1937 to 1939, at which time he broke with the Communist Party following its criticism of his book, "What Makes Sammy Run." He testified that even after leaving the Communist Party he had been pursued by Communist leaders to correct his errors and rejoin the Party. He testified that he had been drafted into a Marxist Study Group in 1937 following his graduation from college, and that this group had merged into a Young Communist League unit and later into the Party itself. Among the individuals identified by Schulberg as members of the Communist Party were Stanley Lawrence, Robert Tasker, Harry Carlisle, and Tille Lerner.

(Washington Post, 5-24-51,  
[REDACTED])

May 24, 1951.

FRANK WRIGHT TUTTLE


Tuttle appeared at a public session of the Committee and furnished background information concerning his Communist Party affiliations. He indicated that subsequent to the testimony of Richard Collins in which Tuttle was identified as a Communist, he had cabled the HCUA from Vienna, Austria, requesting an opportunity to appear and testify.

Tuttle stated that in the middle 1930's, he joined the Anti-Nazi League and the Motion Picture Artists Committee, and through these two organizations met Stanley Lawrence, a Communist Party member who introduced him to Marxism. He was recruited into the Communist Party in approximately 1937, by Herbert Biberman and remained a Party member until 1947.

Tuttle stated that he was a member of a Communist Party cell to which all motion picture directors were assigned and identified the following as members of this group: Herbert Biberman, Edward Dmytryk, Michael Gordon, Jules Dassin, Bernard Vorhaus and John Berry. He expressed the opinion that he felt that John Edward Lawson, Elizabeth Leach Glenn, and Madelene Ruthven were Communist Party functionaries in Hollywood.

Tuttle identified the following individuals as members of the Communist Party during the time that he was a member: Alvah Bessie, Meta Reis, Richard Collins, Robert Lees, Fred Rinaldo, Ring Lardner, Jr., John Bright, Robert Tasker, Edward Biberman, Sonia Dahl Biberman, J. Edward Bromberg, Goldie Bromberg, Hugo Futler, Lester Cole, Eddie Huebsch, Dorothy Tree Uris, Mickey Uris, Maurice Clark and Paul Trivars.

Tuttle estimated that during his membership in the Communist Party he had paid the Party between nine and ten thousand dollars.



June 7, 1951.

JIAN LILLOW.

Mrs. Lillow appeared before an executive session of the Committee, furnished brief background information indicating that she had been in show business since childhood and had appeared in approximately 150 motion pictures. Her testimony was concerning John Garfield. She testified she first met Garfield in 1939, during the making of a picture and had several discussions with him. During these discussions he criticized the United States stating that people should live a simple life like the Russian peasants and told her, "The way you talk is a lot of Capitalistic rot," and told her that some day the United States would have the right form of government - Communism. She stated that his discussions always involved Russia and Communism and that his only two topics of conversation were acting and Russia.

She again met Garfield in 1942 in Chicago at a Party at which time he spent the entire evening praising Communism and attempting to furnish her with literature regarding Communism. At this time he told her that he was contributing to the Communist Party by recruiting members.

[REDACTED]

In addition to the regularly scheduled hearings by the Committee as set forth above, it was ascertained through Los Angeles informant [REDACTED] that a Subcommittee of the HCUA held a one-day hearing on May 10, 1951, in Los Angeles before which Subcommittee, appeared Arthur Strawn who did not cooperate, Leo Townsend who furnished information concerning individuals, and Isabel Lennert who was inclined to cooperate but who was not extensively questioned due to her pregnant condition.

This informant reported that he had learned that the HCUA was considering a two month investigation during the summer in Hollywood followed by additional Subcommittee hearings in Hollywood during the latter summer or fall of 1951, at which time he estimated one hundred witnesses would be called. No additional information concerning this has been received.

[REDACTED]

**REACTION TO 1951 HEARINGS BY HOUSE COMMITTEE ON UN-AMERICAN  
ACTIVITIES CONCERNING COMMUNISM IN THE MOTION PICTURE INDUSTRY**

**A. By Communist Press**

The 1951 hearings by the HCUA concerning Communism in the motion picture industry were the subject of considerable comment in the Communist press. The March 18, 1951, edition of the "Worker" reported that it was observed that the Committee had two aims; first, to smear the League of American Writers, the Hollywood Anti-Nazi League and the Hollywood Writers Mobilisation and secondly, to send V. J. Jerome to jail on a charge of Contempt of Congress. [REDACTED]

The "Daily Worker" of March 21, commented upon the appearance before the Committee of John Garfield and Jose Ferrer. The article was extremely critical of both Garfield and Ferrer castigating them for answering the Committee's inquiries and contrasting their behavior to that of Gale Sondergaard, Howard DeSilva and Waldo Salt who refused to answer the Committee's questions and whose stand was approved by the "Daily Worker."

The March 28, 1951, edition of the "Daily Worker" also referred to the House Committee hearings, particularly to the appearance of Larry Parks, criticising him for his cooperation with the Committee and stating that he had become a common stool pigeon in order to protect his career, his bank account and his comforts. This article refers to Parks as a "turncoat" and stated that he is a hero in the eyes of "big capital." [REDACTED]

The "Daily Worker" of April 13, 1951, in the column by David Platt contrasted the 1951 hearings before the HCUA with those held in the fall of 1947. The article specifically mentioned individuals who had been active in the Committee for the First Amendment supporting the "Hollywood 10" at which time they had been critical of the HCUA. The article questioned as to why these various individuals had not come to the support of the witnesses defying the Committee during the 1951 hearings. [REDACTED]

An article appeared in the May 15, 1951, edition of the "Peoples World" indicating that the HCUA had issued an invitation "for all in Hollywood to hit the trail of stool pigeonary." This article was extremely critical of Edward Dmytryk because of his decision to cooperate with the HCUA in contrast to his 1947 defiance of that Committee. [REDACTED]

**B. By Others**

The March 23, 1951, edition of the "Los Angeles Examiner" publicized a meeting by the Motion Picture Alliance for the Preservation of American Ideals (MPA) which demanded that Communists be purged from the motion picture industry. The article quoted John Wayne, President of the MPA, urging that those who appeared before the HCUA should cooperate to the fullest extent.

A Washington News Service report on April 23, 1951, reported that the Motion Picture Association of America had complimented the HCUA on its activities and its valuable service in "stamping out Communism" and that the Committee had the Association's full support in its hearings concerning Communism in Hollywood.

The April 25, 1951, edition of the "Washington News" contained an article by Frederick Woltman reporting that the Communists were pulling their old tricks of trying to dig up something in the past of various movie stars who refused to support Party criticism of the HCUA in an effort to smear these individuals. The article indicated that this was an attempt on the part of the Communist to ruin the reputation of various individuals who had supported the stand of the "Hollywood 10" during 1947 and who had not supported the activities of the current uncooperative witnesses.

On May 17, 1951, [redacted] advised that he had conversed with Congressman John Wood, Chairman of the HCUA, on May 10. He advised that Wood was checking to determine the attitude of the motion picture industry toward the rehiring of those who had cooperated with the HCUA and Wood expressed the hope that the industry would not take any reprisal against cooperative witnesses. He indicated that members of the HCUA felt that former Communists who had cooperated with the Committee should receive special employment consideration from the motion picture industry.

[redacted] explained that the industry was grateful to those individuals for their cooperation with the HCUA but that he felt that the industry should not surrender completely to the extent of giving preferential treatment to former Communist members who had cooperated with the Committee as against those individuals within the industry who had always been active in the fight against

Communism. [redacted] indicated that he felt that anti-Communists within the industry who had been discriminated against for employment because of such activity should be given first consideration for employment.

This contact stated that following his conversation with Wood, the latter issued a statement to the press expressing the hope that reprisal would not be taken against cooperative witnesses who were former Party members. [redacted] stated this comment by Wood was not well received by the industry.

During this conference, [redacted] advised Wood that industry executives desired to cooperate with the HCUA in all respects concerning the present hearings and wished that the inquiries would be thorough enough so that no subsequent hearings would be necessary. Wood advised the contact the Committee at that time was contemplating hearing another ten or twelve witnesses, concluding the inquiry and probably resuming it at a later date. [redacted] advised Wood that the industry would object to this kind of proceeding inasmuch as the industry feels the question of Communism within the industry has been the subject of numerous inquiries and the industry desires that all necessary inquiries be conducted during this hearing and that when the investigation is complete, the findings be made public and no subsequent hearings held. The contact stated that Wood had been informed that the industry would fight against any subsequent inquiries after the completion of the present investigation. He pointed out to Wood that the industry executives for the most part have been making a sincere effort to remove from studio employment individuals suspected of being disloyal. [redacted]

The activities of the HCUA were publicized in the May 13, 1951, edition of the "Washington Evening Star" which reported that the hearings by the HCUA had dealt a serious blow to Communism in Hollywood. [redacted]

Los Angeles informant [redacted] in May, 1951, advised that there was a serious difference of opinion among the members of the Motion Picture Alliance for the Preservation of American Ideals concerning those individuals who have admitted past Communist affiliations before the HCUA. One group feels that the former Communists should be given no assistance in obtaining employment in the industry since they are solely responsible

for their own actions and the situation in which they find themselves. The other group feels the cooperative witnesses should be supported by anti-Communist organizations in an effort to rehabilitate themselves within the industry. The latter group feels their viewpoint may induce other individuals with past Communist affiliations to cooperate with the Committee. The informant reported that this conflict became very bitter at an Executive Board meeting of the MPA on May 10, and that Hedda Hopper and Ward Bond were two of the leaders opposing any assistance to the former Communists. [REDACTED]

A Washington News Service release of May 27, 1951, reported that Charles C. Ralls, Commander of the Veterans of Foreign Wars, had called for the firing of movie stars and officials known to have been Communists and called for a boycott of all of their films. [REDACTED]

As a result of the publicity received by the HCUA during its hearings, the evidence presented was utilized by James Bassett as the basis for a series of articles concerning Communism in Hollywood which appeared in the "New York Mirror" and was syndicated to various other papers. These articles highlighted and quoted from the testimony of the cooperative witnesses indicating the extent of Communist infiltration of the movie colony. [REDACTED]

A Washington News Service release dated June 8, quoted Karl Tunberg, President of the Screen Writers Guild, as stating that Communists within the Guild had been completely purged of their influence. The release quoted Tunberg as stating that there had been a very serious Communist problem within the Guild. [REDACTED]

#### MISCELLANEOUS

The February 6, 1951, edition of the "Daily Worker" reported that Lester Cole, one of the "Hollywood 10" had requested the Supreme Court to hear his appeal from a decision in his suit for \$75,000 back pay against MGM and Loew's, Inc. Cole was awarded \$75,000 back salary in his suit in United States District Court but on appeal by the defendants the Court of Appeals reversed the District Court decision. [REDACTED]



The May 31, 1951, edition of the "New York Times" reported that Anne Revere had resigned from the Board of Directors of the Screen Actors Guild. No reason was given for her resignation. It should be noted that Revere appeared before the HCUA during its 1951 hearings and was an uncooperative witness. [REDACTED]

**VI. INVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION PICTURE INDUSTRY BY THE COMMITTEE ON UN-AMERICAN ACTIVITIES OF THE HOUSE OF REPRESENTATIVES**  
(June 15, 1951 to April 15, 1952)

**Activities in Connection with the "Hollywood Ten"**

The "Daily Worker" of January 10, 1952, contained an article reflecting that four major studios paid a reported \$107,500 to "The Hollywood Nine" for having black-listed the artists. According to this article, the payment was in out-of-court settlement of suits brought against the studios by the nine writers and directors with suits against three other studios still pending. This settlement was revealed when Robert W. Kenny, acting as trustee for the black-listed men, appeared before Federal Judge William C. Mathes and asked dismissal of the suits.

Authoritative sources said Metro-Goldwyn-Mayer paid \$65,000; Universal pictures, \$13,750; Columbia pictures, \$13,750, and Warner Brothers, \$15,000.

The settlement from MGM was based primarily on dismissal of suits filed against the studio by Lester Cole and Dalton Trumbo who had sued for \$75,000 and \$250,000 respectively.

("Daily Worker" 1-10-52)

The "Washington Times-Herald" of February 20, 1952, contained an article reflecting that the amount of back salary to be paid discharged film writer Ring Lardner, Jr., and producer Adrian Scott was fixed in Federal court at a total of \$104,300 plus interest as a result of their suit for pay due under their contracts after having been fired by their studios in 1947. According to this article, the court determined that \$20,000 was due Lardner from 20th Century-Fox and \$84,300 due Scott from RKO studios with seven per cent interest to be added.

("Washington Times-Herald" 2-20-52)

The "Washington Star" of March 27, 1952, contained an article reflecting that Representative Vail (R. Ill.) asked the House yesterday to investigate the fitness of Judge Leon Yankwich to retain his Federal district judgeship in Los Angeles basing his request on the Judge's decision in a damage suit brought by Lester Cole against MGM. According to the article,

Cole was one of the "Hollywood Ten" who had been cited for contempt by the HCUA in 1947, and had then been suspended by MGM. Upon his suspension, Cole filed suit for reinstatement and payment of compensation at the rate of \$1,350 a week. A jury found for Cole and Judge Yankwich ordered him reinstated.

The article further reflected that on appeal Judge Yankwich's decision was reversed and the case ordered retried. At the second trial the money award was reduced to \$74,250, but Cole again was ordered reinstated in his \$1,350 a week job.

The above article stated that Judge Yankwich in response to Representative Vail's attack stated that he was willing to have his record as a judge stand under any attack and that there was nothing subversive in his work.

("Washington Star" 3-27-52  
[REDACTED])

**1951 HEARINGS BY HOUSE COMMITTEE ON  
UN-AMERICAN ACTIVITIES CONCERNING COMMUNISM  
IN THE MOTION PICTURE INDUSTRY**

In continuing the inquiry concerning Communism in the motion picture industry, the House Committee on Un-American Activities heard testimony from 44 additional witnesses in public hearings between June 15, 1951, and the end of the year. With regard to these witnesses it is noted that 10 were classified as friendly and furnished specific information while the remaining 34 were classified as unfriendly and refused to answer pertinent questions, all standing on the Fifth Amendment with the exception of screen producer Sidney Buchman. In connection with the so-called friendly witnesses it is noted that while all admitted past membership in the Communist Party, with the exception of Karl Tunberg, President of the Screen Writers Guild in Hollywood who appeared as a witness before the committee at his own request in order to furnish information concerning the fight within the Guild to oust the Communist element, none admitted being currently so affiliated and therefore could furnish no current information as to the present status of the various individuals named by them. [REDACTED]

Set forth below in chronological order is a resume of the testimony of each witness.

June 25, 1951.

**ROBERT ROSSEN**

Robert Rossen, accompanied by his attorney Sidney Cohen of New York, appeared at a public session of the HCUA in Washington, D. C., and refused to talk about his past Communist affiliations on the ground that answers might degrade and incriminate him making him subject to criminal prosecution. He did testify that he was not a Communist at the time of the hearing although he refused to answer as to whether he was previously a Communist. He further testified that he was not sympathetic to Communist theories and stood ready to bear arms in the defense of the United States against attack by all enemies including the Soviet Union. During the course of his testimony several members of the committee argued with him that if he was sincere he should cooperate in the exposure of Communist

methods in the motion picture industry as he knew them. Although he was obviously emotionally moved he refused to reveal his knowledge of such activities. ("Washington Times-Herald" June 26, 1951; [REDACTED])

June 26, 1951.

J. EDWARD BROMBERG

Bromberg appeared before a public session of the HCUA on June 26, 1951, and was the final witness to be heard by the committee in Washington. It was indicated that the inquiry would then be transferred to Los Angeles where hearings would probably be held in August in order to complete the pattern which had been drawn of wide Communist infiltration in Hollywood from 1935 to the present. Bromberg followed the example of numerous previous witnesses by claiming his constitutional protection under the Bill of Rights against self-incrimination, and refused to answer any pertinent questions in connection with his Communist activities. It is to be noted that Bromberg subsequently died in London, England, in December 1951. ("Washington Times-Herald" June 27, 1951; [REDACTED])

The following witnesses all testified before a special subcommittee of the HCUA appointed to sit in Los Angeles, California, to hold hearings on the subject of Communist infiltration of the motion picture industry.

September 17, 1951.

HAROLD J. ASHE

Ashe, a writer, although not connected with the motion picture industry was a friendly witness and admitted past membership in the Communist Party between 1933 and 1939. He identified a number of individuals as well as furnishing some history of the Communist organization during that period, but was able to furnish comparatively little information bearing directly on the motion picture industry.

MILDRED ASHE

Mildred Ashe, a dramatic instructor and former wife of Harold J. Ashe, was a friendly witness and admitted past membership in the Communist Party up to 1939.

**MICHAEL GORDON**

Gordon, a motion picture director, was an unfriendly witness and refused to answer pertinent questions on grounds of his privilege under the Fifth Amendment.

**CHARLES DAGGETT**

Daggett, a publicity director, was an unfriendly witness and refused to cooperate.

**PERCY SOLOTOY**

Solotoy, a former attorney and now director of the Southern California Furniture Manufacturing Company, was an unfriendly witness and stood on the Fifth Amendment.

September 18, 1951.

**LEO TOWNSEND**

Townsend, a motion picture writer employed at Warner Brothers Studio, was a friendly witness and furnished considerable information concerning his knowledge of the Communist Party in Hollywood during the period of his own affiliation therewith between 1943 and 1948.

**BESS TAFFEL**

Bess Taffel, a motion picture writer, was an unfriendly witness who stood on the Fifth Amendment.

**HELEN SLOTE LEVITT**

Mrs. Levitt, a writer, was another unfriendly witness who stood on the Fifth Amendment.

**ALFRED LEVITT**

Levitt, a motion picture writer and husband of Helen Slete Levitt, was an unfriendly witness who likewise stood on the Fifth Amendment.

**HERBERT A. KLEIN**

Klein, a former newspaperman and college professor who is currently a publicity agent for the United Automobile Workers - CIO, was also an unfriendly witness who refused to answer pertinent questions on the basis of his privilege under the Fifth Amendment.

**DR. LEO BIGELMAN**

Dr. Bigelman was an unfriendly witness who refused to answer pertinent questions.

**HENRY BLANKFORT**

Blankfort, a motion picture writer, was also an unfriendly witness and stood on the Fifth Amendment.

**HOWLAND CHAMBERLAIN**

Chamberlain, a screen actor, was likewise an unfriendly witness and refused to answer pertinent questions.

September 19, 1951.

**MARTIN BERKELEY**

Berkeley, a motion picture writer, was a friendly witness who admitted Communist Party membership from 1937 to about 1943 in both New York and Hollywood. He identified some 200 individuals who had been members of the Communist Party within his own knowledge and experience therein.

**GEORGIA BACKUS ALEXANDER**  
**(Mrs. Harmon Alexander)**

Mrs. Alexander, a radio writer, was an unfriendly witness who refused to answer pertinent questions on the basis of the Fifth Amendment.

**DANIEL LEWIS JAMES**

James, a motion picture writer, was likewise an unfriendly witness who stood on the Fifth Amendment.

**LILITH JAMES**

Lilith James, wife of the above Daniel Lewis James and a motion picture writer, was likewise an unfriendly witness and refused to answer pertinent questions.

**PHILIP STEVENSON**

Stevenson, a motion picture writer, was also an unfriendly witness and stood on the Fifth Amendment.

September 20, 1951.

**ELLENORE ABOVITZ**  
**(wife of Dr. Murray Abowitz)**

Mrs. Abowitz was an unfriendly witness who refused to answer pertinent questions on the basis of the Fifth Amendment.

**ANN ROTH MORGAN RICHARDS**  
**(Mrs. Robert Loring Richards)**

Mrs. Richards, a former secretary and member of the Screen Writers Guild, was likewise an unfriendly witness before the committee.



ROBERT L. RICHARDS

Richards, a motion picture writer, was an unfriendly witness and refused to answer pertinent questions on the basis of the Fifth Amendment.

MARGUERITE SANFORD ROBERTS

Roberts, a motion picture writer, was an unfriendly witness before the committee and refused to answer pertinent questions on the basis of the Fifth Amendment.

MICHAEL WILSON

Wilson, a motion picture writer, was also an unfriendly witness who refused to answer questions on the basis of the Fifth Amendment.

JOHN SANFORD

Sanford, a motion picture writer, was an unfriendly witness before the committee. [REDACTED]

DAVID RASKIN

Raskin, a composer in the motion picture industry, was a friendly witness who testified to being a member of the Communist Party from 1938 to February or March 1940. He testified as to the identify of several individuals whom he had met in the Party although he stated that many, especially in his first indoctrination classes, used only first names. ("Los Angeles Times" September 21, 1951; [REDACTED])

WILLIAM BLOWITZ

Blowitz, a motion picture writer, was a friendly witness who testified that he was a member of the Communist Party for 15 months in 1944 and 1945 but quit in disagreement over Communist participation in the 1945 film labor strike. ("Los Angeles Times" September 21, 1951; [REDACTED])

**NEETA VERKUITZ**

Verkuitz, the head of research at MGM Studios, was an unfriendly witness who refused to answer pertinent questions on the basis of the Fifth Amendment.

September 21, 1951.

**DR. MAX HOWARD SCHOEN**

Dr. Schoen, a dentist and Army reserve officer, was an unfriendly witness and refused to say whether he was at that time or had ever been a Communist. (Los Angeles Examiner September 22, 1951; [REDACTED])

**ELIZABETH WILSON**

Elizabeth Wilson, a writer at RKO, was a friendly witness and testified she had been enlisted into the Young Communist League in 1937 by novelist Bud Schulberg. She further testified that after joining several Hollywood political groups she resigned in 1947 when she stopped believing in the will for peace of the Soviet Union. She further identified several individuals whom she knew to be members of the Communist Party. ("Washington Post" September 22, 1951; [REDACTED])

**JEFF COREY**

Corey, a screen actor, was an unfriendly witness who stood on the Fifth Amendment.

**LOUISE ROUSSEAU**

Miss Rousseau, a motion picture writer, was also an unfriendly witness who stood on the Fifth Amendment and refused to answer pertinent questions.

**MARY VIRGINIA FARMER**

Mrs. Farmer, a Broadway actress, was likewise an unfriendly witness who stood on her constitutional rights and refused to tell whether she belonged to a Communist "fraction" in the Federal Theatre Project where she directed plays. (Los Angeles Examiner, September 22, 1951; [REDACTED])

**DR. MURRAY ABOWITZ**

Dr. Abowitz, whose wife, Ellenore, refused to answer pertinent questions on the previous day, likewise declined to answer pertinent questions on the basis of the Fifth Amendment.

September 22, 1951.

**BERNICE POLIFKA FLEURY**

Mrs. Fleury, an artist, was a friendly witness who testified that she was told to inject messages of "social significance" into her paintings. (Los Angeles Examiner September 25, 1951; [REDACTED])

**REUBEN SHIP**

Ship, a radio writer, admitted to being a noncitizen of the United States but was otherwise an unfriendly witness who refused to answer pertinent questions.

**CARL FOREMAN**

Foreman, a motion picture producer and board member of the Screen Writers Guild, testified that he is not a Communist Party member now but refused to say whether he had ever been a member in the past. [REDACTED]

**LESTER KOENIG**

KOENIG, a motion picture writer, was an unfriendly witness who refused to answer pertinent questions on the basis of the Fifth Amendment.

DONALD GORDON

Gordon, a story editor at MGM Studios, was an unfriendly witness who likewise stood on the Fifth Amendment.

JOSEF MISCHEL

Mischel, a story editor, was also an unfriendly witness who refused to answer pertinent questions.

September 23, 1951.

KARL TUNBERG

Tunberg, a writer and current president of the Screen Writers Guild, appeared as a friendly witness at his own request to furnish the committee information regarding his knowledge of the tactics of the Communist Party within the Screen Writers Guild and the fight within the Guild to oust the Communist element. He testified that he himself is not and has never been a member of the Communist Party.

SIDNEY BUCHMAN

Buchman, a motion picture writer at Columbia Studios, was cooperative to the extent that he admitted past Communist Party membership from 1937 to 1945 but refused to identify anyone else he knew within the Party during that period. In this refusal Buchman's position was not based on his privileges under the Fifth Amendment which he offered to waive, but rather because he felt that none of the people he knew as Party members were dangerous and everyone he knew had already been identified in previous hearings. [REDACTED]

GEORGE BECK

Beck, a motion picture writer, was a friendly witness who admitted to being a Communist Party member from 1943 to 1946 or 1947. He testified that he resented Communist theories that writers should issue propaganda and that the United States and Russia could not get along together in the world. During the course of his testimony he identified several individuals whom he had met in Communist meetings. ("New York Mirror" September 26, 1951; "Washington Star" September 26, 1951; [REDACTED])

**ANALYSIS OF TESTIMONY TAKEN BY THE HOUSE COMMITTEE ON  
UN-AMERICAN ACTIVITIES DURING 1951**

During the year 1951, the House Committee on Un-American Activities held public hearings regarding the Communist infiltration of the motion picture industry in Hollywood, California. These hearings were held in two separate sessions, one at Washington, D. C., on March 8 and 21, 1951, April 10-13, 1951, May 22-25, 1951, June 25 and 26, 1951, and again at Los Angeles, California, September 17-21, 24-25, 1951. During both sessions of the hearings at Washington and Los Angeles a total of seventy-five witnesses were heard. Of these, seventeen were classified as friendly and furnished specific information; fifty-three were classified as unfriendly and refused to answer pertinent questions, all of these standing on the Fifth Amendment with the exception of Screen Producer Sidney Buchman. Two other witnesses, actors John Garfield and Jose Ferrer, were not named as Communist Party members by any other witness and these two denied past or present affiliation with the Communist Party. Garfield and Ferrer are, therefore, not classified as either friendly or unfriendly. In addition, there were three witnesses who are being classified as miscellaneous. These latter three were Roy Brewer, Hollywood trade-union leader, who furnished information concerning the anti-Communist fight in Hollywood, Thad Page, an employee of the Federal Archives, who produced a record for the Committee, and Karl Tunberg, President of the Screen Writers Guild in Hollywood, who testified voluntarily as to the fight against Communist infiltration of the Screen Writers Guild.

With regard to the seventeen so-called friendly witnesses, it is noted that while all of these admitted past membership in the Communist Party none admitted being currently so affiliated and, therefore, could furnish no current information as to the present status of the various individuals named by them. It is noted that of these friendly witnesses, eight testified at the sessions in Washington, while nine appeared before the Subcommittee hearings at the subsequent sessions held in Los Angeles.

With regard to the fifty-three unfriendly witnesses, twenty-one appeared at the Committee hearings in Washington while thirty-two testified before the subsequent hearings held in Los Angeles.

WCT: idt ✓

With regard to Sidney Buchman, it is to be noted that he testified at Los Angeles on September 25, 1951, that he had been a member of the Communist Party and the Communist Political Association during the period 1937 or 1938 to 1945. He refused, however, to answer the Committee's questions as to the identities of other individuals he knew to have been affiliated with the Communist Party. In doing so he waived his rights under the Fifth Amendment of the Constitution claiming exemption from citation for contempt due to the fact a quorum of the Subcommittee was not present during his testimony.

With regard to those individuals identified by the so-called friendly witnesses as having been affiliated with the Communist Party, the following figures represent a breakdown by occupation of those individuals. It may be noted that some were identified as occupied in more than one capacity. In these instances, the occupation by which they were best known is set forth. In connection with this breakdown, it should be noted that a large number of individuals were named by certain witnesses who were not connected in any way with the motion picture industry or, if so, in a very remote capacity. This is particularly true of the individuals named by witnesses Harold Ashe and Mildred Ashe, neither of whom were ever connected with the Communist Party in the motion picture industry. On the other hand, a number of people were named although not known to have been employed within the motion picture industry but who were indirectly connected therewith by being the wives or otherwise related to individuals who were in the motion picture industry or who were named as Communist Party functionaries in Hollywood.

Writers	106
Actors and Actresses	25
Producers	8
Directors	10
Musicians and Composers	7
Screen Publicists	4
Readers and Story Editors	4
Studio Technicians	2
Artists	5
Office Workers--Studio	6
Trade Union--Studio	6
Indirectly connected (wives, etc.)	<u>44</u>

Directly or indirectly connected with  
motion picture industry

227

Professionals other than film  
Trade Unionists other than film  
Not connected with motion picture  
industry  
Miscellaneous

10  
2  
64  
2

Not connected with motion picture  
industry

78

Total Persons Named

305

It is not believed desirable to set forth in this memorandum the identities of all of the above 305 individuals who were identified by witnesses before this Committee as having been affiliated with the Communist Party in some capacity. It is pointed out, however, that an alphabetical listing of those persons so named along with the identifying witness is contained in the report of Special Agent [redacted] dated November 16, 1951, at Los Angeles, entitled "Compio. Internal Security - C."

In its annual report to Congress the House Committee on Un-American Activities charged that the motion picture industry has failed to rid itself of Communists. This report complained that despite past sensational disclosures of Communist infiltration in Hollywood the movie industry did not take "positive and determined steps" to meet the issue. This report did note, however, better cooperation from the movie industry during Committee hearings than during inquiries in 1945 and 1947. The report further claimed that the 1951 hearings linked more than three hundred moving picture figures with Communist Party membership, present or past, and the Committee promised to push ahead with more hearings concerning this matter.

(Washington Star, 2-17-52  
[redacted])

In connection with the above-mentioned report, it may be noted that following its publication Eric Johnston, President of the Motion Picture Association of America, said the report contained not a "shred of evidence that Communists ever succeeded in influencing the content of a single motion picture made by any of our members." Johnston also disputed the Committee's assertion that the motion picture industry has failed to take "positive and determined steps" to check Communism. He stated that this was untrue and that the Committee knew that leaders of the industry voluntarily agreed in a statement of policy in 1947, that they would not knowingly employ Communists and that this policy has been strictly adhered to.

(Washington Post, 2-18-52  
[redacted])

**REACTION TO 1951 HEARINGS BY HOUSE COMMITTEE ON UN-AMERICAN  
ACTIVITIES CONCERNING COMMUNISTS IN THE MOTION PICTURE INDUSTRY**

**A. In Communist Press**

The August 21, 1951, issue of the "Daily People's World," a west coast Communist newspaper, carried an article bearing the date line Hollywood, August 20, entitled "Hollywood ASP Group Defies New Un-American Witchhunt." The article attributed to John Howard Lawson, past Chairman of the ASP, a statement to the effect that the ASP has opposed the HCUA since its inception and would again oppose it to the extent of its ability.

On October 27, 1951, [redacted] a current member of the Hollywood ASP Council, advised that before he left for New York some weeks previously John Howard Lawson had prepared an outline on the results which had been accomplished by the HCUA hearings in Los Angeles last September. According to information obtained by this informant from Sanafo Lord, Executive Director of ASP, Lawson's outline and material would be used in the preparation of a pamphlet to be published by the Hollywood ASP.

According to this matter prepared by Lawson, ASP believes that the HCUA was in the main unsuccessful in its local hearings; that the proceedings on television must have convinced thousands of people the Communist score is irrational; that the Committee's methods are oppressive and dictatorial and that all reason, decency and patriotism are on the side of the "uncooperative witnesses"; and further that it was a defeat for the HCUA that such a large proportion of the persons subpoenaed before it stood on their rights under the Fifth Amendment.

It may be noted that during the period of the HCUA hearings in Los Angeles the Hollywood ASP organized and staged a demonstration on September 17, 1951, in front of the Federal Building where the hearings took place. The ASP had issued handbills advertising the demonstration in protest of the hearings and announcing that a further protest rally would be held at the Embassy Auditorium on September 21, 1951.



With further regard to the activities of the  
Hollywood ASP against the HCUA [REDACTED]

[REDACTED] on January 25, 1952, of the formation of a new  
organization for the purpose of supporting and defending  
the members of the legal and medical professions and other  
professional people who had been or may be subpoenaed before the  
HCUA at future hearings. According to [REDACTED] at  
a meeting of the Hollywood ASP held at the home of Dr. Morris  
Feder on January 20, 1952, Dr. Gordon Rosenblum announced  
that he had been instructed to organize a committee of doctors  
to work with this newly formed organization which was known  
as the Citizens Committee to Preserve American Freedom.  
[REDACTED]

The "Daily Worker" of October 18, 1951, reflected  
an article on page 8 captioned "Southern California Civil  
Liberties Union Scores Los Angeles Hearing of House Un-Americans." ( )  
According to this article, the Southern California Branch of  
the American Civil Liberties Union declared the previous week  
that in connection with the Los Angeles hearings of the HCUA  
into alleged Communist influence in the movies these hearings  
have underscored once more the long-standing appraisal of the  
American Civil Liberties Union that "nothing has been so un-  
American as the Committee's own activities." The article further  
reflected criticism by the Executive Director of the Southern  
California ACLU, A. A. Heist, with regard to the questioning  
of witnesses before this Committee.

(Daily Worker, October 18, 1951  
[REDACTED])

B. By Others

On November 16, 1951, [REDACTED]  
RKO Studios, advised that the Executive Committee of the  
Motion Picture Alliance for the Preservation of American Ideals  
(MPA) recently made a report to the MPA membership on the  
subject of the Hollywood hearings of the House Committee on  
Un-American Activities. The report noted that the recent  
HCUA hearings have made a strong impact upon Los Angeles and  
upon Hollywood in particular. It also pointed out that the  
HCUA had not subpoenaed any persons about whom it did not have  
evidence of actual Communist Party membership either by testimony  
of former members or by documents. The MPA felt that under this  
policy many persons who played an important part in furthering  
the Communist conspiracy in Hollywood were not subpoenaed and,  
therefore, not exposed. The report stated, however, that the  
Committee was able to show the real nature of Communism in  
Hollywood and with some exceptions that the hearings had been  
highly successful and that the HCUA had done a good job.  
[REDACTED]

In "The American Legion Magazine" for December, 1951, there appeared a lengthy article written by J. B. Matthews, former chief investigator for the HCUA, entitled "Did the Movies Really Clean House?" This article stated in part that while the HCUA has made a beginning in investigating and exposing the Communists in Hollywood "only an aroused public opinion is likely to assert the necessary pressure to cleanse Hollywood of all Communist influence."

**1952 HEARINGS BY HOUSE COMMITTEE ON  
UN-AMERICAN ACTIVITIES CONCERNING COMMUNISM  
IN THE MOTION PICTURE INDUSTRY**

Upon the completion of the hearings conducted by the House Committee on Un-American Activities in Hollywood in September, 1951, in connection with the Communist infiltration in the motion picture industry, the HCUA announced it would soon turn its attention to Communist infiltration in the defense plants of Southern California. Representative Francis E. Walter (D. - Pa.), acting chairman of the subcommittee announced, however, that the HCUA was not finished with Hollywood and still planned to investigate reports that "friendly" witnesses before the group had been black-listed in the movie industry. He said several subpoenas remained unserved and the witnesses for whom they were offered were being sought. (Washington Star News Service, September 26, 1951; [REDACTED])

On November 19, 1951, [REDACTED] HCUA, advised that a few supplementary hearings might be held by the House Committee in Washington as a follow-up to the recently held sessions by a subcommittee of the HCUA in Los Angeles during September 1951. [REDACTED]

On January 2, 1952, [REDACTED] advised that the HCUA had tentatively scheduled further hearings to be held in Washington, D. C., beginning January 21, 1952, and at Los Angeles, California, commencing February 18, 1952, both dates, however, being tentative. [REDACTED] further advised that these hearings would not deal exclusively with the extent of Communist Party infiltration into the motion picture industry although it was expected that part of the hearings would be directed toward developing further testimony on that subject. [REDACTED]

On January 21, 1952, Charles Daggett, a former newspaperman and movie publicist who had been named in testimony before the HCUA in September 1951 by Harold Ashe as a Communist, appeared before the HCUA in Washington, D. C. It is noted that Daggett had previously appeared in Los Angeles on September 17, 1951, before a subcommittee of the HCUA and had refused to cooperate. In his testimony on January 21, 1952, however, he dropped his earlier claim of constitutional immunity from questions which might incriminate him and stated that his first contact with Communism was in 1935 or 1936 when he attended a Party meeting at the Los Angeles home of Harold Ashe. He continued his testimony in a cooperative manner and furnished the HCUA the identity of several individuals who had been active members of the CP or who had attended Party meetings. ("Washington Post" January 22, 1952; [REDACTED])

An article appeared in the "Washington Star" of January 25, 1952, reflecting that the HCUA was reopening its probe of Communist activities in Hollywood and that Sidney Buchman, a film producer, would probably be the first witness to be called. According to committee counsel Frank S. Tavenner, Jr., Mr. Buchman was subpoenaed before the committee last September in Los Angeles but was not questioned after his counsel raised a point that a quorum of the committee was not present. ("Washington Star" January 25, 1952; [REDACTED])

The "Washington Star" of January 27, 1952, reflected that Mr. Buchman had failed to appear before the committee on January 25, 1952, and had been called to answer questions on January 26, 1952. With regard to this failure to appear on January 25, 1952, it is noted that the HCUA had adjourned on that date after interpreting papers submitted by Mr. Buchman's attorney to constitute a court injunction against the witness's subpoena. The committee learned later, however, that District Court Judge Bernette Mathews actually had denied Mr. Buchman's petition for a restraining order. ("Washington Star" January 27, 1952; [REDACTED])

The "Washington Post" of January 29, 1952, reflected that contempt of Congress proceedings were started the day before against Sidney Buchman after he refused for a second time to appear before the HCUA. The article further reflected that

members of the committee also issued orders that Buchman be arrested and held until the committee was ready to question him about Communist activity in the Senate Capitol. ("Washington Post" January 29, 1952; [REDACTED])

The "Washington Post" of February 6, 1952, contained an article reflecting that the House on the previous day unanimously voted a contempt citation against Buchman and turned the case over to the United States Attorney in Washington, D. C., for prosecution. ("Washington Post" February 6, 1952; [REDACTED])

According to an article appearing in the "Washington Times-Herald" of March 25, 1952, Buchman after having been indicted on a contempt of Congress charge was arraigned in District Court where he pleaded not guilty and was freed on \$1,000.00 bail pending trial May 26. (The "Washington Times-Herald" March 25, 1952; [REDACTED])

#### MELVIN LEVY

Levy, a novelist and screen writer who has been previously named before the HCUA by witness Martin Berkeley, testified before the HCUA on January 26, 1952, at his own request. Levy was a friendly witness and testified that he joined the Communist Party in 1933 at the request of Earl Browder and withdrew about a year later, when the Party tried to interfere with his writing. He rejoined in late 1944 or early 1945 but quit again in 1947. He testified that George Wilner, a Hollywood agent, had been instrumental in getting him back into the Party. During his testimony he named several individuals who attended Party meetings in the 1945 - 1947 period. ("Washington City News Service" January 26, 1952; [REDACTED])

#### MICHAEL S. BLANKFORT

Blankfort, a novelist and screen writer, appeared before the HCUA in Washington, D. C., on January 26, 1952,

having been summoned to answer testimony by Louis F. Budenz to the effect that Budenz knew Blankfort as a Communist writer for the New York "Daily Worker" in 1935. Blankfort testified that Budenz erred when he had testified that he had known Blankfort as a "concealed" member of the Party. Blankfort further testified that he was not and never had been a Communist and insisted that he never knowingly joined a front organization and had promptly resigned from those he had been duped into joining as soon as he found out about it. He further testified that he attended six or seven Party meetings in Hollywood in 1938 at the insistence of his ex-wife but he "never really knew what went on." He further testified that he never joined the Party and never paid dues but continued "but they told me I was in the Party. Maybe I was, I just can't deny it." (Washington City News Service, January 28, 1952; [REDACTED])

HYMAN S. KRAFT

Kraft, one of the authors of the Broadway musical "Top Banana," appeared before the HCUA at Washington, D. C., on March 20, 1952, and refused to state whether he had ever been a Communist. He did testify, however, that he is not a Communist now and was not one in 1950 or 1951. He declined, however, to answer questions whether he had earlier Party affiliations on the grounds he might incriminate himself. (Washington "Post" March 21, 1952; [REDACTED])

ELIA KAZAN

Kazan, a top screen and stage director, appeared before the HCUA at Washington, D. C., on April 10, 1952, and admitted that in 1934, he was recruited into a Communist cell of the Group Theatre by Tony Krober and Ted Wellman, whom he identified as a Communist organizer. He further testified that one of his assignments from the Communist Party was to "get a foothold in the Actors Equity Association." He also testified that the Communist effort to capture the Group Theatre "failed" because the control of the "group stayed firmly in the hands of the three non-Communist directors, Harold Clurman, Lee Strasberg, and Cheryl Crawford." He told the committee that he quit the Communist Party in 1936, because he refused to "crawl and apologize and admit the error of my ways" to the Communist leaders. Among the individuals whom he identified in his testimony as having been fellow Communists during the 1930s -

1936 period were: Lewis Leverett, the late J. Edward Bronberg, Phoebe Brand, Morris Carnovsky, Paula Miller, Clifford Odets, and Art Smith. Kagan denied he had knowingly affiliated with a number of Communist fronts since his resignation from the Party but said he regretted some occasions on which he gave money or other support to groups that later were revealed to be Communist controlled. ("New York Journal-American," April 12, 1952; [REDACTED])

#### EDWARD G. ROBINSON

Robinson, well-known actor of stage and screen, appeared before the HCUA at Washington, D. C., on April 30, 1952, at his own request. He stated that he wanted to repeat again his denial that he has ever been a member of the Communist Party or knowingly a fellow traveler. During his testimony he admitted that some organizations which he had permitted to use his name were actually Communist fronts although he did not realize this at the time. He hastily agreed with the statement of the Acting Chairman of the HCUA, Francis E. Walter, that Robinson was "No. 1 on every Communist sucker list in the country." He further testified that recent exposure of a number of Hollywood figures, whom he numbered among his associates, had shocked him and made him wish to testify again under oath concerning his experiences. He further testified that although he conceded that he had been used and duped he had never knowingly aided Communists or any Communist cause. ("Washington Star," May 1, 1952; "Washington Post," May 1, 1952; "Washington Times-Herald," May 1, 1952; [REDACTED])

#### CLIFFORD ODETS

Odets, a well-known playwright, appeared before the HCUA on May 19, 1952, at Washington, D. C., and admitted having been a Communist Party member for about nine months in 1935, having quit because he was unable to respect his fellow members "on a cultural basis." He testified he joined the Communist Party while a member of the New York Group Theatre during the days of the depression in the real and honest belief that this was the way out of the dilemma in which he and other artists and writers had found themselves. Among these he identified as fellow Communists were Lewis Leverett, Phoebe Brand, Art Smith, Tony Kraber, and Elia Kagan. According to his testimony he was recruited into the Party by the late J. Edward Bronberg. All of the above individuals had been previously identified as Communists by Elia Kagan in his testimony before this

committee with the exception of Art Smith, an actor who went to Hollywood after his days in the Group Theatre but returned to Broadway last January to play the part of the captain of the coal barge in a revival of Eugene O'Neill's "Anna Christie."

Odets reappeared before the HCUA the following day on May 21, 1952, and testified that he let many Communist front groups use his name after he broke with the Party in 1935 because liberals "have no political party to turn to." When questioned about the so-called "Hollywood 10," he stated that he disagreed with the stand taken by these individuals who were convicted of contempt for refusing to tell the committee whether they were or had been Communists but that he applauds "the fight they made for their constitutional rights" by carrying the case to the Supreme Court.

He also testified that "nothing is less possible" than slanting the script for motion pictures. ("Washington Times-Herald," May 20, 1952; "New York Compass," May 20, 1952; "Washington Post," May 21, 1952; [REDACTED])

#### ISOBEL LENNART

Miss Lennart, a screen writer, testified before the HCUA at Washington, D. C., on May 20, 1952, and explained that she joined the Communist Party when she went to Hollywood in 1939, because it was the first time she had been away from home and was "politically ignorant." She further testified that she subsequently met and fell in love with John Harding, a screen writer, to whom she is now married and after having a long talk with him promised to stay away from the Communists. She continued that she quit the Communist Party in Hollywood at his suggestion in 1945. ("Washington Times-Herald," May 21, 1952; "New York Herald Tribune," May 21, 1952; [REDACTED])

#### STANLEY ROBERTS

Roberts, a writer for Columbia Pictures, appeared before the HCUA at Washington, D. C., on May 20, 1952, and testified that Communists at Hollywood kept after him to sign up from the time he arrived in the film capital in 1938, but that he always refused until just after the death of Franklin D. Roosevelt in 1945. He stated that a friend, Bernard C. Schoenfeld, convinced him that Mr. Roosevelt's passing meant the "death of liberalism" and that the Communist Party was the only one that could carry on his stand. He testified that he found by 1948 that he had made a "grave mistake" and pulled out completely that same year. ("New York Herald Tribune," May 21, 1952; [REDACTED])



LILLIAN HELLMAN

Miss Hellman, a stage and screen writer, appeared before the HCUA at Washington, D. C., on May 21, 1952, and testified that she was not a Communist Party member at that time and was not a year ago or two years ago. She declined on constitutional grounds to say whether she was a member at any time before then. During her appearance before the committee she readily gave a brief picture of her background but refused to answer when asked if she were acquainted with screen writer Martin Berkeley, who had told the committee on the West Coast last year that Miss Hellman attended a 1937 meeting at which time the Communist Party's Hollywood section was organized. She was excused by the committee after Counsel Frank S. Tavenner, Jr., stated that it was obvious the committee would get no "helpful testimony" from her. ("New York World Telegram and Sun," May 21, 1952; "The Daily Compass," May 22, 1952; [REDACTED])

ADDITIONAL TESTIMONY

The April 2, 1952, edition of the "Washington Star" contained an article reflecting that on the previous day the HCUA made public testimony taken behind closed doors in May and September, 1951, in which four Hollywood figures identified themselves as former Communists while four more declined to talk about Communist affiliations on the grounds that they might incriminate themselves.

The following individuals identified themselves as former Communists:

Eugene S. Fleury - an art school instructor  
Ann Ray Frank - one time radio writer  
Eve Ettinger - story editor for Columbia Pictures  
Robert Shayne (Robert Shoen Dams) - actor

These who refused to testify are set forth below:

Arthur Strum, screen writer.  
Jack Prokop, garment designer.  
Hannah Schwartz Donath, wife of motion picture actor, Ludwig Donath.  
Bella Lewitsky Reynolds, dancer.

(New York teletype 4-2-52.)

With regard to further hearings to be conducted by the HCUA in 1952 in connection with the motion picture industry, Mr. Wheeler has advised that although originally scheduled for February 1952 in Los Angeles, these hearings have been set back until April or possibly later and in all probability would not be held until after the conclusion of the current Smith Act trials in Los Angeles. According to Mr. Wheeler, these hearings will definitely be held and at the present time ninety-one subpoenas have been issued. Of these, twenty-six are for the appearance of witnesses who have a direct connection with the entertainment field while the remainder are from other professional fields such as medical or legal.

#### MISCELLANEOUS

On January 22, 1952, [redacted] screen writer, advised that he was scheduled to appear voluntarily before an Executive Session of the HCUA in Washington, D. C., on January 28, 1952, for the purpose of furnishing additional information. It will be recalled that [redacted] had previously testified before a public session of the HCUA in Los Angeles on September 19, 1951, at which time he had named approximately 158 individuals as having been Communist Party members in Hollywood during his own membership in the Communist Party between 1936 and 1943. [redacted] advised that the purposes of his voluntary appearance before the Committee in Executive Session were to furnish the Committee with the identity of some fifteen additional individuals who were members of the Communist Party in Hollywood and who were not disclosed at the public session in September and further to present a statement to the Committee, off the record, which statement dealt with alleged blacklisting practices in the film industry against so-called friendly witnesses who have cooperated with the HCUA.

Following is a list of these fifteen additional individuals whose names were to be furnished to the Committee by [REDACTED]

Harold Salomonson  
William Copeland  
Sol Sher  
Milton Merlin

Kyle Crichton  
Sol Barsman  
Marion Ainslee  
Glenda Sullivan  
Eli Jacobson

Louis Helfitz  
Cedric Belfrage

Alice Fox

Harry Kurnitz

Jacobino Caro  
Frank Davis

Press agent  
Screen writer  
Screen writer  
President of Radio Writers  
Guild and Director of the  
"Halls of Ivy" radio program.  
Editor for "Colliers Magazine"  
Screen writer  
Screen writer

Party functionary and Marxist  
teacher

Press agent  
Editor of the "National  
Guardian"

Secretary at Metro-Goldwyn-  
Mayer Studios

Producer at Twentieth Century  
Fox Studios

Dancer  
Screen writer

[REDACTED]

In addition to the above, [REDACTED] advised he was going to furnish to the HCUA investigators the following list of Hollywood personalities whom he has reason to believe may still be Party members. [REDACTED] further advised that he had received this list of individuals from [REDACTED] a screen writer, and former Communist Party member who was a friendly witness before the HCUA in the Spring of 1951. [REDACTED] continued, however, that he would advise the HCUA that this list had been handed to him under special circumstances and that his informant must remain unknown. With regard to these individuals, it may be noted that inasmuch as neither [REDACTED] nor [REDACTED] are current members of the Communist Party in Hollywood this listing is apparently based on the past knowledge of [REDACTED] and [REDACTED] of these individuals and their own assessment of the probability that these individuals are still active in the Party.

Michael Wilson - Writer

Herta Uarkvitz - Studio Researcher

Don Gordon - Reader

Louise Rousseau - Writer

Al Levitt - Writer

Ring Lardner, Jr. - Writer

Mrs. Sam (Sadie) Ornitz

Louella McFarland - Writer

Seymour Bennett - Writer

Willard Lampell - Writer, now in  
New York

Willard Kaufman - Writer-Producer

Jeff Corey - Actor

Sol Sher

Lester Cole - Writer

Sol Barsman

Maurice Clark

Mary Virginia Farmer - Actress

Edward Biberman - Artist

Senja Dahl Biberman - Mrs. Edward  
Biberman

Arthur Strawn - Writer

Paul Trivers - Writer

Mitchell Lindman - Radio and  
Film Writer

John Stapp - Former paid CP  
functionary in Hollywood who  
was deposed by Party in 1949)

Helen Sleat - (Helen Levitt)

Paul Jarrico - Writer

Sam Ornitz - Writer

Philip Stevenson - Writer

Adrian Scott - Writer-Director

Connie Lee Bennett (Mrs. Seymour  
Bennett)

Abraham Polonsky - Writer, now in  
New York

Tamara Hovey

William Coplan - Writer

Nedrick Young

Herbert Biberman - Writer-Director

Henry Blankfort

Isobel Lennart - Writer

Will Geer - Actor

Gale Biberman - Gale Sondergaard,  
Actress

Edward Hueback - Writer

Victor Shapire - Publicist

Len Solomon - Writer

With regard to the current attitude of the film producing companies in Hollywood on the question of hiring individuals who had appeared as friendly witnesses before the HCUA, [redacted] furnished on February 13, 1952, a composite summary which allegedly reflected the producer's attitude at that time. He explained that this estimate was arrived at by the Motion Picture Alliance during contacts by representatives of that organization with the major film producers. It will be recalled that the Motion Picture Alliance is an anti-Communist Party organization made up of anti-Communist writers, doctors, executives and labor leaders within the film industry in Hollywood. It originated about 1943 and is currently known as the Motion Picture Alliance for the Preservation of American Ideals, generally referred to as the MPA. The estimate furnished by [redacted] is set forth as follows:

#### R-K-O Studios

Howard Hughes, of R-K-O, has indicated that he will not hire so-called friendly witnesses before HCUA until the film industry as a whole adopts that as its policy.

#### M-G-M Studios

Dore Schary, Executive Vice-President in Charge of Production at M-G-M, has indicated he is unfriendly to HCUA and would like to see the termination of the Committee's investigation of Hollywood. It is his policy not to hire any friendly witnesses at the present time.

#### Universal-International Studios

Mr. William Goetz, Head of U-I, claims he will hire friendly witnesses and that it is not his policy to discriminate against any witness in any way. However, to date he has not hired any friendly witnesses.

#### Warner Brothers Pictures

Warner Brothers' policy has been not to discriminate against the so-called friendly witnesses and, in fact, has hired certain of these witnesses.

### Republic Studios

Their policy is the same as that stated above for Warner Brothers, and it is noted that film writer Richard Collins, who was an important cooperative witness before HCUA, is currently working at Republic.

### Paramount Pictures

Mr. Y. Frank Freeman, Head of Paramount, has stated it is his policy not to discriminate against any individuals because they have appeared before the Committee as a friendly witness. However, the hiring at Paramount is handled by Don Hartman, Executive Producer, who is a close friend of Dore Schary of MGM and to whom he feels he owes his start in the film industry. To date Hartman has consistently refused to hire any witnesses who were friendly to the Committee.

### 20th Century Fox

Mr. Darrell Zanuck, of Fox, advised a representative of MPA on recent date that he is more concerned with the dangers of Fascism in the United States at the present time than he is in any danger which the Communist Party might constitute. He advised this representative that in his opinion "too much fuss is being made by the House Committee in investigating Communists". 20th Century Fox has not yet hired any of the friendly witnesses.

[REDACTED]

The New York Journal American of January 19, 1952, contained an article reflecting that Zero Mostel, described as a film and stage comedian linked by Congress to Communist front organizations, had been dropped from a starring role in a forthcoming movie by Columbia Pictures. According to this article, the official explanation stated that Mostel had been hired to replace another actor unavailable at the time for the role but when the latter star agreed to play the role Mostel was paid in full and was dropped.

The article continued, however, that it had been learned that Mostel's activities as a supporter of Red front groups was the direct cause of the action by Columbia Pictures.

According to this article, Mostel was named by the HCUA as a member of the American Youth for Democracy and also as a sponsor of the Communist Party's 1947 May Day Parade.  
(New York Journal American 1-19-52,  
[REDACTED])

On September 20, [REDACTED] a reliable informant of the St. Louis Office advised that he had been with Dorothy Forest, wife of James Forest, Chairman, District No. 21, Communist Party, USA, St. Louis, Missouri, on the previous evening, at which time Mrs. Forest stated that the Communist Party nationally had practically lost all support from members in Hollywood, California. According to the informant, Mrs. Forest stated that benefits in Hollywood were generally good for between \$50,000 and \$60,000 on fund drives but that due to the current prosecution of Communist leaders and the presence of legislative investigative committees in that locality, persons who generally donated were saving what money they could for trips to Mexico in the event it became apparent that their apprehension might be imminent.  
[REDACTED]

The September 22, 1951, issue of "The Nation" contained an article reflecting that in Hollywood on September 2, 1947, playwright Ernest Lavery, actor Albert Dekker, Mrs. Lela Rogers (mother of screen actress Ginger Rogers), and Senator Jack B. Tenney, took part in a Town Meeting radio debate on the question, "Is There Really a Communist Threat in Hollywood?" According to this article, during the course of the program Mrs. Rogers accused Lavery, described as a prominent Catholic and author of a motion picture based on the trial of Cardinal Mindszenty, of "following the Communist Party line" and further charged that his play, "A Gentleman from Athens" was "un-American propaganda."

The above article reflected that a Los Angeles jury recently agreed with Mr. Lavery that these remarks were libelous and damaging and awarded him \$30,000 damages.

("The Nation" 9-22-51  
Filed in Bureau library)

**VI. INVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION PICTURE INDUSTRY BY THE COMMITTEE ON UN-AMERICAN ACTIVITIES OF THE HOUSE OF REPRESENTATIVES**

**(July 15, 1952, to February 15, 1953)**

**1952 HEARINGS BY HOUSE COMMITTEE ON UN-AMERICAN ACTIVITIES CONCERNING COMMUNISM IN THE MOTION PICTURE INDUSTRY**

On June 9, 1952, William Wheeler, HCUA Investigator, advised that the resumption of the HCUA hearings for the Los Angeles area had been definitely set for the month of September, 1952. According to Wheeler at these forthcoming hearings, the Committee would give considerable attention to the extent of Communist penetration of the legal and medical fields, as well as the motion picture and radio fields. [REDACTED]

Prior to the holding of the above hearings, however, Bernard C. Schoenfeld, a Hollywood screen writer, appeared before a subcommittee of the HCUA at Washington, D. C., on August 19, 1952, at his own request after having been identified as a Communist Party member by Stanley Roberts during Roberts' testimony before the HCUA on May 20, 1952.

During the course of his testimony, Schoenfeld admitted that he and Stanley Roberts had joined the Communist Party in Hollywood after the death of President Roosevelt in 1945, inasmuch as they both felt that the Communist Party offered the best place for them to work for the liberal goals of President Roosevelt. He continued that he gradually became disillusioned with the Party and finally quit in disgust after attending a meeting in the Fall of 1947 at which the Party attacked both the United Nations and the Marshall Plan. According to Schoenfeld, it was obvious that the role of the cultural worker was to follow the directives of the Party, and that an individual was supposed to have no thoughts of his own.

During his testimony, Schoenfeld identified seventeen persons as members of the Communist group to which he belonged. All of these individuals have been previously identified in previous testimony before the HCUA. ("Washington Post," August 20, 1952; [REDACTED])

The above-mentioned hearings of the HCUA were finally resumed on September 29, 1952, in Los Angeles, California. All of these sessions were public and were given considerable publicity by the local press and national wire services; however, the proceedings were

Tolson \_\_\_\_\_  
Ladd \_\_\_\_\_  
Nichols \_\_\_\_\_  
Belmont \_\_\_\_\_  
Clegg \_\_\_\_\_  
Glavin \_\_\_\_\_  
Harbo \_\_\_\_\_  
Rosen \_\_\_\_\_  
Tracy \_\_\_\_\_  
Laughlin \_\_\_\_\_  
Mohr \_\_\_\_\_  
Winterrowd \_\_\_\_\_  
Tele. Rm. \_\_\_\_\_  
Holloman \_\_\_\_\_  
Gandy \_\_\_\_\_



not televised as was the case in Los Angeles in September, 1951. According to Mr. Wheeler, 122 witnesses were under subpoena to appear at these hearings, although only 64 had been heard when the Committee recessed the hearings until November 17, 1952.

It is noted that of the above-mentioned 64 witnesses, only 9 were connected in any way with the motion picture industry, and of these 9, only 3 were cooperative in answering questions or otherwise furnishing information to the Committee. These 3 related past membership in the Communist Party in Hollywood, California, and identified a total of 88 individuals as having also been Party members in Hollywood. It is noted, however, that only a comparatively few new identifications were made, and the large majority of those names had been previously named at earlier hearings of the HCUA. [REDACTED]

Following is a brief summary of the testimony of those individuals who are connected with the motion picture industry:

Ray Huggins - Screen Writer

Huggins appeared before the HCUA on September 29, 1952, and testified that he first became a member of the Communist Party in 1940, at which time he was a graduate student attending the University of California at Los Angeles. He remained in the Communist Party for only a short period of time on this occasion and resigned because of differences of opinion concerning the Party's activities which he described as "designed to hinder United States preparedness program."

He again became affiliated with the Party in 1943, at which time he was assigned to a semiprofessional group with which he remained for approximately two years. He was then assigned to a group composed mainly of motion picture script writers and remained with this latter group until his defection from the Party in 1947.

His testimony identified as members of the above group such motion picture writers as:

Tolson \_\_\_\_\_  
Ladd \_\_\_\_\_  
Nichols \_\_\_\_\_  
Belmont \_\_\_\_\_  
Clegg \_\_\_\_\_  
Glavin \_\_\_\_\_  
Harbo \_\_\_\_\_  
Rosen \_\_\_\_\_  
Tracy \_\_\_\_\_  
Laughlin \_\_\_\_\_  
Mohr \_\_\_\_\_  
Winterrowd \_\_\_\_\_  
Tele. Rm. \_\_\_\_\_  
Holloman \_\_\_\_\_  
Gandy \_\_\_\_\_

Ben Bergman  
Philip Stevenson  
Harry Carlisle  
Norma Bergman  
George Sklar  
Guy Endore  
Robert Richards

Ann Morgan Richards  
Elliot Grenard  
Lee Bigelow  
Verna Shore  
Val Burton  
Lillian Jones

("Washington News" September 30, 1952; [REDACTED])

Owen Vinson - Radio Program Director

Although Vinson furnished information of primary interest to the radio and television industries, his testimony is being set forth herein due to the fact that he also identified as Communists several individuals who are, or were connected with the motion picture industry.

Vinson testified on October 2, 1952, to the effect that he became a member of the Communist Party in Chicago, Illinois, in 1943 and defected from the Party in Los Angeles, California in the Winter of 1947 or the early Spring of 1948. He testified that he served as Dues Secretary for the Communist Party Radio Branch in Hollywood, California, for a period of approximately 12 to 18 months. He advised that the dues were assessed on the basis of 4 per cent of each member's gross income and averaged approximately \$500 to \$600 a month. He continued that he finally left the Party because he considered it to be one of isolationism.

During his testimony, Vinson identified as Communist Party members, to his personal knowledge, such individuals as:

Stanley Waxman, radio and screen actor  
Dave Ellis, radio and screen actor  
Lynn Whitney, radio and screen actress  
Paul Marion, screen and radio actor  
Mitchell Lindeman, screen and radio writer  
Abe Burrows, radio writer and comedian  
Herman Waldman, screen and radio actor.

Tolson \_\_\_\_\_  
Ladd \_\_\_\_\_  
Nichols \_\_\_\_\_  
Belmont \_\_\_\_\_  
Clegg \_\_\_\_\_  
Glavin \_\_\_\_\_  
Harbo \_\_\_\_\_  
Rosen \_\_\_\_\_  
Tracy \_\_\_\_\_  
Laughlin \_\_\_\_\_  
Mohr \_\_\_\_\_  
Winterrowd \_\_\_\_\_  
Tele. Rm. \_\_\_\_\_  
Holloman \_\_\_\_\_  
Gandy \_\_\_\_\_

Paul Marion - Screen and Radio Actor

Marion testified on October 8, 1952, to the effect that he was a member of the Party in Hollywood, California, during the period 1946 thru mid 1947. His testimony revealed that upon his recruitment into the Party he was assigned to a beginners discussion class where the new members were told "how Socialism will eventually come to the United States." He stated that while a member of the Party he learned from his experiences that Russia is against the United States and that the ultimate program of the Communist Party is to overthrow all Capitalistic governments.

According to Marion's testimony, the ultimate aim of the Party in Hollywood was the formation of one craft guild encompassing all the cultural fields in Hollywood under the control and domination of the Communist Party.

During his testimony, Marion identified as Party members such individuals as:

Paul Jarrico, writer  
Jeff Corey, actor  
Karen Morley, actress  
Alvin Kanner, actor  
Marc Lawrence, actor  
David Wolf, actor.

Gene Stone - Radio Writer

Stone's testimony is being included herein inasmuch as he is presently the Executive Director of the Hollywood Arts, Sciences and Professions Council, the most active Communist front organization in the Los Angeles area.

Stone testified on October 6, 1952, and refused to answer all questions propounded to him by the Committee for various reasons including the fact that according to him it was a violation of the Bill of Rights.

Stone was identified as a Communist Party member from 1946 to 1948 by [redacted] who furnished this information on May 23, 1952.

Tolson \_\_\_\_\_  
Ladd \_\_\_\_\_  
Nichols \_\_\_\_\_  
Belmont \_\_\_\_\_  
Clegg \_\_\_\_\_  
Glavin \_\_\_\_\_  
Harbo \_\_\_\_\_  
Rosen \_\_\_\_\_  
Tracy \_\_\_\_\_  
Laughlin \_\_\_\_\_  
Mohr \_\_\_\_\_  
Winterrowd \_\_\_\_\_  
Tele. Rm. \_\_\_\_\_  
Holloman \_\_\_\_\_  
Gandy \_\_\_\_\_

Lynn Whitney - Radio and Screen Actress

Whitney appeared before the HCUA on October 6, 1952, and testified that she would refuse to answer any questions by this Committee which had to do with how she thought, what she read, what she knew and with whom she associated or any question that directly or indirectly related to any of the organizations which have been cited by this Committee as subversive. She further charged that the Committee was violating the First and Fifth Amendments.

Whitney [REDACTED] On December 4, 1948, [REDACTED] confidentially advised that Whitney was an active member of the Radio Group of the Los Angeles County Communist Party. Investigation of Whitney has reflected no recent Communist activity on her part. [REDACTED]

Edwin Miller Max - Radio and Screen Actor

Max appeared before the HCUA on October 6, 1952, and declined to cooperate charging that the Committee is not familiar with the United States Constitution and its amendments. He further charged that the Committee has created and fostered the "black list" and that the Committee is violating the First, Fourth and Fifth Amendments of the Constitution. At the conclusion of his testimony, Max threw two medals on the Committee table which he described as the Bronze Star and the Good Conduct Medal and declared that "These were once known as 'fruit salad' and that they are now known as 'fraud salad'."

Max is employed as a radio actor for Columbia Broadcasting System. A recent investigation by the Los Angeles Office reflected that Max was a member of the Radio Branch of the Hollywood Section of the Los Angeles County Communist Party from 1946 to approximately 1948.

Dorothy Collins Comingers - Radio and Film Actress

Comingers appeared before the HCUA on October 6, 1952, and declined to cooperate with the Committee charging that they are without the right to inquire concerning her thoughts and beliefs and in so doing are violating the First and Fifth Amendments. It is noted that Comingers was

Tolson \_\_\_\_\_  
Ladd \_\_\_\_\_  
Nichols \_\_\_\_\_  
Belmont \_\_\_\_\_  
Clegg \_\_\_\_\_  
Glavin \_\_\_\_\_  
Harbo \_\_\_\_\_  
Rosen \_\_\_\_\_  
Tracy \_\_\_\_\_  
Laughlin \_\_\_\_\_  
Mohr \_\_\_\_\_  
Winterrowd \_\_\_\_\_  
Tele. Rm. \_\_\_\_\_  
Holloman \_\_\_\_\_  
Gandy \_\_\_\_\_

identified as a Party member by Max Silver in his testimony before the HCUA on January 20, 1952.

Paul Perlman - Backlot Motion Picture Employee (Grip)

Perlman appeared before the HCUA on October 6, 1952, and refused to cooperate charging, among other things, that this Committee is attempting to destroy the Bill of Rights. It is noted that Perlman was identified as a Communist Party member by Max Silver in his testimony before the HCUA on January 20, 1952.

Herman Waldman - Radio and Screen Actor

Waldman, who is known professionally as David Wolf, appeared before the HCUA on October 6, 1952, and refused to cooperate charging that the Committee has violated the First Amendment by investigating in a field in which it cannot legislate. It is noted that Waldman was identified as a Communist Party member by Paul Marion and Owen Vinson when they appeared before the HCUA on October 8, 1952.

Abram S. Burrows - Radio Writer and Comedian

Burrows had previously appeared before an executive session of the HCUA on March 20, 1951, at which time he took the position that he did not know whether to say yes or no when answering if he had been a member of the Communist Party. He stated that there was ample basis for some members of the Party to have considered him a member, but that he could not honestly state whether he was or was not actually a member.

Burrows subsequently appeared before the HCUA in public session at Washington, D. C., on November 12, 1952, pursuant to his request after he had been identified by Owen Vinson as a member of the Communist Party who had paid Communist Party dues to Vinson. During his testimony at this time, Burrows stated that although he had associated with many Party members and had been connected with organizations with Communist affiliations, he himself had never

Tolson \_\_\_\_\_  
Ladd \_\_\_\_\_  
Nichols \_\_\_\_\_  
Belmont \_\_\_\_\_  
Clegg \_\_\_\_\_  
Glavin \_\_\_\_\_  
Harbo \_\_\_\_\_  
Rosen \_\_\_\_\_  
Tracy \_\_\_\_\_  
Laughlin \_\_\_\_\_  
Mohr \_\_\_\_\_  
Winterrowd \_\_\_\_\_  
Tele. Rm. \_\_\_\_\_  
Holloman \_\_\_\_\_  
Gandy \_\_\_\_\_

joined the Communist Party. On the whole, his testimony was somewhat unsatisfactory, and it is noted that on November 17, 1952, [redacted] advised that he felt that [redacted] had "lied" in his testimony when he said he had no recollection of ever joining the Party or of signing a Party card. [redacted]

Karen Morley - Motion Picture Actress

Morley appeared before a subcommittee of the HCUA at Washington, D. C., on November 18, 1952, in public session and refused to tell the Committee whether she has ever been a Communist. She declined to answer questions concerning her Communist affiliations by stating that she was invoking her privilege under the Fifth Amendment not to testify against herself. Previous to her testimony, Sterling Hayden, Lee Townsend, Paul Marion and Marc Lawrence had all testified before the HCUA that they had attended Communist Party meetings at which Morley was present. ("Washington Times Herald," November 14, 1952; [redacted])

1953 HEARINGS BY HOUSE COMMITTEE ON UN-AMERICAN ACTIVITIES  
CONCERNING COMMUNISM IN THE MOTION PICTURE INDUSTRY

William Wheeler has recently advised that in connection with additional hearings by the HCUA in the Los Angeles area, the current schedule calls for a subcommittee composed of Congressmen Doyle and Jackson to open further hearings on March 23, 1953. According to Wheeler, it is expected that some 70 witnesses may be called, including approximately 40 from the film industry and the remaining from the educational and newspaper fields. Wheeler was unable to advise whether the hearings will be continued long enough to hear all of these witnesses. [redacted]

## MISCELLANEOUS

### Senate Internal Security Committee (McCarthy Committee)

During 1951 and 1952, the Senate Internal Security Committee conducted rather limited hearings in connection with Communist infiltration in the radio, television and entertainment industry. The witnesses appearing before this committee were, with one exception, connected primarily with the radio and television field, and their testimony will not be dealt with herein.

The one exception was Judy Holliday, motion picture star of "Born Yesterday" who appeared before an executive session of this committee on March 26, 1952, and whose testimony was released for public consumption on September 24, 1952.

During the course of her testimony, Miss Holliday freely admitted association in varying degrees with several Communist front organizations but attributed her actions to her own stupidity, her idealism and her faith that these organizations were devoted to the principles which they publicly reported. ("Subversive Infiltration of Radio, Television and the Entertainment Industry - Part II" released by Senate Internal Security Committee on September 24, 1952)

### Paul Jarrico

Jarrico has been identified by witnesses before the House Committee on Un-American Activities as a Communist Party member in the past. According to the "Daily Worker" of October 22, 1952, Jarrico was awarded \$23,400 in his California Superior Court suit against New York producer, Monty Proser, in which he charged that Proser refused to pay him \$13,000 and \$2,400 in secretarial and travel expenses due him for his work on the story "Shadow of a Hero." The court also awarded Jarrico \$8,000 in punitive damages, a sum provided by California law for willful failure to pay wages. Proser did not contest the suit. ("Daily Worker," October 22, 1952; [REDACTED])

According to "Counterattack" of January 2, 1953, Judge Orlando H. Rhodes dismissed screen writer Paul Jarrico's \$100,000 suit against RKO Radio Pictures on November 26, 1952. According to this article, Jarrico, when called as a witness before the House Committee on Un-American Activities,

took refuge in the Fifth Amendment and refused to say if he was or had been a Party member. RKO then removed Jarriee's name from the screen credits of the film "The Las Vegas Story" following which Jarriee sued RKO and Howard Hughes, who was the principal RKO stockholder at the time.

Judge Rhodes ruled in dismissing this suit and upholding RKO's right to delete Jarriee's name from the screen credits that "the defendant did become the object of public disgrace, obloquy, ill-will and ridicule" by invoking the Fifth Amendment. Judge Rhodes, according to this article, took judicial notice that a person who uses the Fifth Amendment under the above circumstances "is believed to be by the American people either, first a Communist, or that he has been a Communist, or that he is a Communist sympathizer, or any combination of the three." ("Counterattack," January 2, 1953; [REDACTED])

#### John Garfield

For record purposes in this memorandum, John Garfield, stage and screen star, died of a heart attack on May 21, 1952. It will be recalled that in April, 1951, Garfield appeared before the House Committee on Un-American Activities and denied ever having been a Communist. ("New York Compass," May 22, 1952; [REDACTED])



**VI. INVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION PICTURE INDUSTRY BY THE COMMITTEE ON UN-AMERICAN ACTIVITIES OF THE HOUSE OF REPRESENTATIVES**

**(February 15, 1953, to July 15, 1953)**

**1953 HEARINGS BY HOUSE COMMITTEE ON UN-AMERICAN ACTIVITIES CONCERNING COMMUNISM IN THE MOTION PICTURE INDUSTRY**

The House Committee on Un-American Activities (HCUA) held scheduled public hearings at Los Angeles, California, from March 23 through April 8, 1953. According to William Wheeler, HCUA investigator, the purpose of these hearings was to continue the Committee's inquiry into the extent of Communist penetration of the motion picture film industry as well as the field of education.

A total of 44 witnesses was heard at the above sessions. Of these, 31 proved uncooperative and refused to furnish information to the Committee. In doing so, these witnesses cited various provisions of the Constitution.

Following is a brief summary of the testimony of those individuals who are connected with the motion picture industry in one capacity or another.

**COOPERATIVE WITNESSES**

**Danny Dare - Film Producer-Director**

Danny Dare appeared before the HCUA on September 27, 1951, and again on March 23, 1953. In his appearance on September 27, 1951, Dare denied membership in the Communist Party. In his testimony on March 23, 1953, Dare reversed himself and admitted membership in the Communist Party from approximately March, 1939, to June, 1939. At this time, he readily furnished information concerning individuals whom he knew to be active in the Communist movement. An article appeared in the "New York Herald Tribune" on March 24, 1953, which article outlined the summary of Dare's testimony before the HCUA. According to the article, Dare joined the Communist Party at the invitation of one "Irving White." Two years later he was assigned to direct a Hollywood Theatre Alliance production called "Meet the People."

Tolson \_\_\_\_\_  
Ladd \_\_\_\_\_  
Nichols \_\_\_\_\_  
Belmont \_\_\_\_\_  
Clegg \_\_\_\_\_  
Glavin \_\_\_\_\_  
Harbo \_\_\_\_\_  
Rosen \_\_\_\_\_  
Tracy \_\_\_\_\_  
Gearty \_\_\_\_\_  
Mohr \_\_\_\_\_  
Winterrowd \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Holloman \_\_\_\_\_  
Sizoo \_\_\_\_\_  
Miss Gandy \_\_\_\_\_

Dare said the reason he lied previously, that is during his testimony given September 27, 1951, about his membership in the Communist Party, was that he had a good job at the time and "didn't want to lose it." After Dare joined the Party, he was assigned to a cell in Hollywood and attended meetings of this cell at the home of Director Frank Tuttle. He said Tuttle was not there although his wife, Tania, attended. Dare identified others at cell meetings as including the afore-mentioned Mr. White; Pauline Lauber, a secretary; Jessie Burns, studio script reader; Roy Spencer, a writer, and others. [REDACTED]

Harold Adolph Hecht - Film Producer and  
Former Screen Writer

Hecht appeared before the HCUA on March 23, 1953, and admitted he was a member of the Communist Party from 1936 to early 1940. An article appearing in the March 24, 1953, issue of the Washington "Times Herald" furnished the following information concerning Hecht's appearance before the HCUA. Hecht stated, "I was a Communist for some months in 1939, having been recruited into the Party by Irving White and believing that Communism was the defense against Hitler's anti-Semitism." Hecht further stated, "I got on the WPA Federal Theatre Project in 1937 and was put in charge of musical revues. In 1939, I worked on the show 'Sing for your Supper.' There were 200 people in the cast; as many as 500 associated with it at various times. Of those, 40 were Communists, like myself members of a cell in the Project. We were supposed to help all Communists in the Theatre Project keep their jobs." [REDACTED]

David A. Lang - Screen Writer

Lang testified before the HCUA on March 24, 1953, and admitted membership in the Communist Party from 1942 or 1943 through 1946. He freely furnished information concerning former associates in the Communist Party and said that after an early Party indoctrination period, he was transferred to a special writers cell. Lang stated that such individuals as John Howard Lawson, Dalton Trumbo, Lester Cole, Paul Jarrico, Dick Holland, and Paul Trivette subtly infected movie scripts with the propaganda line of the Communist Party and formed a Communist "writers cell." Lang said he dropped out of the Communist Party when he realized its revolutionary nature.

Silvia Richards - Screen Writer

Silvia Richards testified before the HCUA on March 25, 1953, and admitted membership in the Communist Party from 1937 or 1938 until early 1948. Miss Richards said a man named Herbert Goldfrank suggested she attend some Communist Party meetings and induced her to be present at a neighborhood branch meeting in New York City in the Summer of 1937. She actually joined the Party in the Winter of 1937 and thereafter attended meetings of a large neighborhood branch of the Communist Party. Richards said, "I think I became a Communist because I was young and was irresponsible and because I didn't want to think for myself." She offered to give and did furnish the names of individuals who were responsible for the leadership in her group in the Party. However, she testified all had Party names and consequently she did not know of what value such names would be. Richards informed she was active during World War II in Russian War Relief and the American Labor Party. The witness also elaborated on her Communist Party activities after she moved to California and freely furnished information in regard to individuals and situations in connection with her Party activities.

Gertrude Purcell - Screen Writer

Gertrude Purcell appeared before the HCUA on April 8, 1953, and stated she joined the Communist Party in September, 1939, and remained a Party member through the year 1942. No testimony was solicited by the HCUA from Miss Purcell regarding former associates in the Party. She told the Committee she joined the Communist Party inasmuch as she believed it to be a cure for the menace of Fascism. She informed that during the years of her Communist Party membership, she was subconsciously upset by the Nazi-Russian Pact and ultimately quit the Party since she was tired of being told what to do and what to think. The only individual concerning whom the witness furnished information was Herbert Biberman, the head of her own group, and the Committee did not further pursue questions with respect to other persons in her group.

### UNCOOPERATIVE WITNESSES

#### Edward Huebsch - Film Critic

Huebsch appeared before the HCUA on March 23 and again on March 25, 1953, refusing to testify, basing his refusal on a written opinion entered in the United States District Court at Washington, D. C., which held that television broadcast facilities violate the atmosphere of a calm judicial hearing. Huebsch strenuously objected to such hearings being so abused. Huebsch reappeared before the Committee on March 25, 1953, and in response to questions asked by the Committee members stated, "I assert my right to refuse to answer 'yes' or 'no' on the First, Fifth, Ninth, and Tenth Amendments of the Constitution." Huebsch has been identified as a Communist by the following individuals who appeared before the HCUA on the dates indicated: Frank Tuttle, May 24, 1951; Lee Townsend, September 18, 1951; Martin Berkeley, September 19, 1951; Melvin Levy, January 28, 1952; Stanley Roberts, May 20, 1952; and Bernard Schoenfeld, August 19, 1952. An article appeared in the "Washington Post," March 26, 1953, concerning the testimony of Huebsch and stated that Huebsch angered the Committee members when he protested that their questions violated his Constitutional privileges. The article continued that Huebsch "drew even more wrath when he added, 'To King George III, the Constitution was a questionable document but we are not yet ready to crown King Harold Hyde.'" Subcommittee members said they would consider a contempt citation against Huebsch. [REDACTED]

#### Phillip Day Eastman - Cartoonist-Producer

Eastman appeared before the HCUA on March 23, 1953, refusing to testify concerning membership in the Communist Party and invoking the privilege of the Fifth Amendment. Eastman was interviewed by Agents of the Los Angeles Office on February 4, 1953, and informed that he had nothing whatsoever to say to the Federal Bureau of Investigation concerning his affiliation with the Communist Party or related organizations unless accompanied by his attorney. [REDACTED] who testified at an Executive Session of the HCUA in Hollywood, California, September 10, 1951, advised that Phillip Eastman attended discussion groups of the Communist Party in 1942 and 1943. However, the

informant was unable to furnish any additional data concerning Eastman's affiliation with the Communist Party or other activities. [REDACTED]

Julian Paradan Gordon - Film Technician

Gordon appeared before the HCUA on March 24, 1953, and admitted membership in the Communist Party beginning in September, 1939. Gordon said he helped form the Hollywood Communist Club in 1944 and was the president of the same club for a period of 1 1/2 years. Gordon left the Party shortly after the end of World War II. He would answer no questions concerning Communist Party membership of other individuals known to him. Gordon was interviewed by Agents of the Los Angeles Office on February 14, 1950, and April 14, 1950. He admitted membership in the Communist Party for 6 years and said that he dropped out of the Party in the Spring of 1947. Gordon told the Agents he did not care to discuss the identity of any other individuals whom he knew while a member of the Party. Gordon was formerly included in the Security Index in the Los Angeles Office but his Security Index card was cancelled by Los Angeles letter to the Bureau dated July 15, 1953. [REDACTED]

Francis Edward Farago - Former Film Writer,  
Now Retired

Farago appeared before the HCUA on March 24, 1953, and refused to answer any questions asked of him by the Committee inasmuch as he invoked the privileges of the Fifth Amendment. Farago has been identified as a Communist by the following individuals who appeared before the HCUA on the dates indicated: Meta Reis Rosenberg, April 13, 1951; Martin Berkeley, September 19, 1951. Edward Dmytryk appeared at a Public Session of the HCUA on April 25, 1951, and advised that he was a member of the Communist Party during the years 1944 and 1945. Dmytryk identified Francis Farago as a Communist. [REDACTED]

Simon M. Lazarus - Film Producer

Lazarus appeared before the HCUA on March 26, 1953, and was questioned about the Independent Productions Corporation of which he has a controlling interest, a film called "Salt of the Earth," the identity of financial contributors to the afore-mentioned corporation, and

the interest, if any, the International Union of Mine, Mill and Smelter Workers of America had in the film "Salt of the Earth." Lazarus flatly refused to mention the names of any persons connected with the Independent Productions Corporation or the identity of any individuals who were financial contributors to the same company.

[redacted] a reliable informant of the Los Angeles Office, informed that in December, 1951, an invitation was distributed to certain individuals, inviting them to attend a gathering in the home of Simon Lazarus on December 9, 1951, at which time a panel of attorneys would present the facts and significance of the legal procedure against the Smith Act under which various members of the Communist Party were being prosecuted. At this meeting, the California Emergency Defense Committee would outline its program. In regard to the California Emergency Defense Committee, [redacted] a reliable informant of the Los Angeles Office, has characterized this organization as one which was formed in the Fall of 1951 to coordinate defense activities and raise funds in behalf of the California Smith Act defendants. This informant states that the California Emergency Defense Committee is Communist inspired, controlled, and dominated. [redacted]

Ben Maddow - Film Writer

Maddow testified before the HCUA on March 28, 1953, and refused to answer any questions concerning his Communist Party membership and invoked the privileges of the Fifth Amendment. [redacted] a reliable informant of the Los Angeles Office, reported that Ben Maddow was a Communist Party member in Hollywood, California, during the early 1940's. [redacted] a reliable informant of the Los Angeles Office, said that Ben Maddow was in the writers branch of the Hollywood Section of the Communist Party about 1947 or 1948. No information has been developed concerning Maddow's current Communist Party membership. [redacted]

David Robison - Film Writer

Robison appeared before the HCUA on March 30, 1953, and also refused to answer any questions asked of him by the Committee members and invoked the privileges of the First, Third, and Fifth Amendments. [redacted] previously mentioned, on August 4, 1950, identified from [redacted]

his own experience within the Communist Party certain officers of the Hollywood Council of the Arts, Sciences and Professions as Communist Party members. Among the individuals so identified was David Robison. [REDACTED]

Libby Burke - Dancer

Burke appeared before the HCUA on March 30, 1953, and refused to answer any questions concerning her Communist Party membership. She invoked the privileges of the First, Fifth, Sixth, Ninth, and Tenth Amendments. In her testimony, Burke entered into a lengthy harangue about having been fired from her job at the Ambassador Hotel, Los Angeles, as a result of publicity given to the event of her having been subpoenaed by the Committee. She accused the Committee of undermining the free functioning of labor unions, claiming her subpoena was served within a few days after she had made a speech at a union meeting on August 20, 1952. She added that she felt this was not a mere coincidence. In rebutting this charge, the Committee accepted testimony from Deputy United States Marshal George V. Rossini who stated that the subpoena was in his possession for service from approximately July 28, 1952; however, Burke was not located until September 4, 1952. Los Angeles press releases in the local papers reflect that at the time Burke was served with the subpoena she was filling an engagement as a dancer at the Coconut Grove in the Ambassador Hotel, and that this engagement was cancelled immediately after the service of the subpoena. [REDACTED] A reliable and highly confidential source of the Los Angeles Office advised on July 9, 1949, that Burke was a member of the Cultural Section of the Los Angeles County Communist Party in 1949. [REDACTED]

Virginia Mullen - Actress

Mullen testified before the HCUA on April 8, 1953, and refused to answer questions concerning her affiliation with the Communist Party, using as her defense the Fifth Amendment of the Constitution. [REDACTED] a reliable informant of the Los Angeles Office, informed that Mullen was a member of the Hollywood Club, Los Angeles County Communist Party, in 1944 and the Biendale Club of the Los Angeles County Communist Party in 1947. Mullen is presently a Security Index subject of the Los Angeles Office. [REDACTED]

Robert Wachsman - Publicist

Wachsman appeared before the HCUA on April 8, 1953, and refused under the provisions of the Fifth Amendment to answer any questions propounded by the Committee. A reliable and confidential source of the Los Angeles Office informed on September 9, 1944, that one Bob Wachsman, who is probably identical with Robert Wachsman, was a member of Club "C" of the Northwest Section of the Los Angeles County Communist Party and had been recruited into the Communist Party during 1944. This informant, on November 19, 1945, advised that Bob W., probably identical with Robert Wachsman, was a member of the Franklin Club, Los Angeles County Communist Party, under the name of Frank Burton. Wachsman is now a Security Index subject of the Los Angeles Office. [REDACTED]

Clement Wilenchick - Actor

Wilenchick appeared before the HCUA on April 8, 1953, and declined to answer any questions concerning his Communist Party membership, citing as his refusal the First, Fourth, and Fifth Amendments. Two reliable and confidential sources of the Los Angeles Office informed that Clement Wilenchick was associated in varying degrees during the years 1944 and 1948 with the People's Educational Association, Thomas Jefferson Bookshop, and the American Youth for Democracy. The People's Educational Association and the American Youth for Democracy have been cited by the Attorney General under the provisions of Executive Order 10450. According to [REDACTED] the Thomas Jefferson Bookshop was used as a distribution outlet for Communist literature in the Los Angeles area during the period 1944 to April, 1947. [REDACTED] and [REDACTED]

Frank Turloff - Writer

Turloff appeared before the HCUA on April 8, 1953, and declined to answer any questions concerning his Communist Party membership, invoking the privileges of the First and Fifth Amendments. Turloff still refused to answer any questions concerning his Communist Party membership after he had been advised that David Lang, Richard Collins, and Leo Townsend had identified him as a member of the Communist Party. [REDACTED]



Shimon Ruskin - Actor

Ruskin appeared before the HCUA on April 8, 1953, and refused to answer any questions concerning Communist activity and also sought the protection of the First and Fifth Amendments. A reliable and confidential source of the Los Angeles Office informed that Shimon Ruskin, in January, 1949, was a member of the miscellaneous group of the Los Angeles County Communist Political Association. This miscellaneous group was a successor to the Northwest Hollywood Section of the Los Angeles County Communist Party.

Nedrick Young

Nedrick Young appeared before the HCUA on April 8, 1953, and refused to answer questions concerning his Communist Party membership, using the Fifth Amendment to the Constitution as his defense. Concerning Young's appearance before the HCUA, a newspaper article in the April 9, 1953, edition of the "Los Angeles Times" summarized his testimony. The article stated that Young was a violently antagonistic witness who called the Chairman of the Committee "a contemptible liar" and who refused to answer any questions concerning his membership in the Communist Party. Young said, "I will not answer any questions propounded to me as a matter of coercion. I will not cooperate with a committee that refuses to confront me with my accusers." At one point during the hearing, Young retorted, "I think this is a disgusting procedure." Young, with inflammatory words and tone, berated the Committee's stand on racial equality, the right to work, and peace of the world. According to [redacted], a reliable source of the Los Angeles Office, one Ned Young, in 1943, was a member of the 10th C. D., Communist Party, U.S.A. This individual, according to the informant, was, in 1943, on a leave of absence in the Armed Forces. The informant, however, could not positively state whether this particular Ned Young was identical with Nedrick Young. Mr. William A. Wheeler, Special Investigator for the HCUA, advised in September, 1952, that he had information to the effect that Nedrick Young, in the early 1940's, was a member of the Communist Party. Wheeler added that this information was obtained from a reliable source which he did not desire to disclose.

Information concerning the testimony of David A. Lang, Silvia Richards, Gertrude Purcell, and Edward Huebner was taken from Part 1-3 of the "Hearings Before the Committee on Un-American Activities, House of Representatives, 83rd Congress First Session, March 23-April 8, 1953."

On May 4, 1953, the HCUA resumed hearings in New York City with emphasis upon the New York entertainment field, education and the press. Following is a brief summary of the testimony of those witnesses who are connected in any capacity with the motion picture industry:

Artie Shaw - Orchestra Leader

Artie Shaw appeared before the HCUA on May 4, 1953, and admitted association in varying degrees with Communist front organizations, giving as a reason the fact that he wanted peace. When confronted with the fact that an individual named Lee Townsend had told the Committee earlier that Shaw joined a Communist Party branch in Los Angeles in 1946 and attended five or six meetings, Shaw branded that as "false testimony." He told of attending three meetings which he believed were Communist meetings but testified he never signed a Party application card or joined the Party. He further testified that he did not know the names of most persons who attended the alleged Hollywood Communist meetings but would supply in Executive Session the names of two individuals which he recalled. ("Daily Worker," May 5, 1953; [REDACTED])

Jay Gorney - Song Writer

Gorney appeared before the above Committee on May 6, 1953, and refused to say whether he ever was a Communist. It is noted that Gorney had previously been identified as a Communist by several individuals in testimony before this Committee. ("Washington Post," May 7, 1953; [REDACTED])

Lionel Stander - Actor

Standar appeared before the above Committee on May 6, 1953, and reminded the Committee that he swore before it in 1940, that he was not then a Communist. He further testified that he was not a Communist today. When asked if he ever was a Communist, he declined to answer on constitutional grounds. During the course of his testimony, he declared that "just to be mentioned before this Committee is like the Spanish Inquisition." It is noted that Standar had previously been identified as a Communist by several individuals before this Committee. ("Evening Star," May 7, 1953; "Washington Post," May 7, 1953; [REDACTED])

Lee S. Sabinson - Broadway Producer

Sabinson testified before the SCUA on May 7, 1953, and admitted freely that he had supported a number of organizations subsequently listed as subversive testifying that in the 1940s he lent his name to any cause on the side of "democracy" and "peace." He further testified that he was not now a member of the Communist Party but claimed his privilege under the Fifth Amendment of the constitution in answering any further questions about his Communist Party affiliations. It is noted that Sabinson had been previously identified as a Communist by Martin Berkeley in Berkeley's testimony before the above Committee on September 19, 1951. ("New York Herald Tribune," May 8, 1953; "New York Mirror," May 8, 1953; [redacted])

Zachary Schwartz - Cartoonist

In his testimony before the above Committee on May 7, 1953, Schwartz testified he had joined the Communist Party in 1940 in Hollywood, where he was at the top of his profession as an animated cartoon artist, because he felt the Party seemed to be the only organization putting up a fight against intolerance. He further testified that he "realized later that it was not and found in the Party another kind of intolerance." He stated that he became "so disgusted with its dictation to members" that he left the Party, coming to New York in 1945. ("New York Herald Tribune," May 8, 1953; [redacted])

Mortimer Offner - Theatrical and Television Producer

In his testimony before the above Committee, Offner refused to answer questions concerning his Communist affiliations on the grounds he would be a witness against himself. During the course of his testimony, he stated that all the investigations in Hollywood had "not revealed one instance of subversive activity." It is noted that on June 26, 1950, [redacted] a reliable source of the Los Angeles Office, advised that Offner had been a member of the Communist Party in Hollywood for several years prior to 1948, at which time he disassociated himself from the Communist organization in Hollywood. It is further noted that Offner is presently a Security Index subject of the New York Office. ("The Worker," May 10, 1953; [redacted])

Arnold D'Usseau - Writer

In his testimony before the above Committee, D'Usseau refused to answer pertinent questions concerning his Communist affiliations, and in response to one request for his assistance he replied "I respect you as a Congressman. But as such you are a public servant and I consider you as my servant, and if I don't choose to have your approval, I don't need it. And I don't choose to." D'Usseau had previously been identified as a Communist by Martin Berkeley in his testimony before the HCUA on September 19, 1951. ("The Worker," May 10, 1953; [redacted])

Robert Rossen - Producer and Director

Rossen appeared before the HCUA on May 7, 1953, and freely testified as to his Communist associations, naming a total of 53 Hollywood figures who had been known to him in the past as Communists. [redacted]

[redacted] and furnished considerable information concerning Communist activities in Hollywood from 1937 to 1947 and furnished two lists of names, the first of which consisted of individuals whom he identified as having been Communist Party members in Los Angeles during the period 1937 to 1947, and the second of which included those persons whom he feels were Communist Party members some time during that period but was unable to state this of his own knowledge. ("Washington Post," May 8, 1953; "New York Mirror," May 8, 1953; [redacted])

## MISCELLANEOUS

### Damages Suit Charging "Blacklisting"

On March 10, 1958, a suit totaling \$51,750,000 was filed in Superior Court at Los Angeles, California, by 28 former Hollywood motion picture writers and players against virtually every motion picture producing organization in the Hollywood area. The plaintiffs charged that they had been "blacklisted" by the film industry since they refused to tell the HCUA whether they had ever been members of the Communist Party. Included as defendants along with various motion picture producers were several members of the HCUA.

Each of the plaintiffs demanded \$2,250,000 with their petitions dividing this figure as \$1,250,000 in actual damages and \$1,000,000 in punitive damages.

For record purposes, there are listed below the petitioners in the above complaint:

Michael Wilson	Writer
Gale Sondergaard	Actress
Howard DaSilva	Actor
Howland Chamberlin	Actor
Fred Graff	Actor
Alvin Kanner	Actor
Donald Gordon	Writer
Robert Lees	Writer
Robert L. Richards	Writer
Walde Salt	Writer
Philip Stevenson	Writer
Louise Rousseau	Writer
Alfred L. Levitt	Writer
Paul Jarrico	Writer
Abraham Lincoln Polonsky	Writer
Wilma Shere	Writer
Herta Uorkvitz	Researcher
Paul Perlman	Technician
Guy Endore	Writer
Edward F. Huebner	Writer
Frederic Binalde	Writer
Louis Salomon	Writer
Anna Revere	Actress

It is noted from the Annual Report of the House Committee on Un-American Activities for the year 1952 (HCUA Report - 1952) that all of the above plaintiffs, with the exception of writer Louis Solomon, have been identified in sworn testimony by witnesses before HCUA hearings in 1951-1952 as having been members of the Communist Party. It is further noted that with the exception of writers Filma Shore, Guy Endore, Edward F. Huebner, Frederic Rinalda and Louis Solomon, all of these plaintiffs have appeared under subpoena before HCUA during the hearings of 1951-1952, but each refused to affirm or deny past or present membership in the Communist Party.

With regard to writer Louis Solomon, it is noted that [REDACTED] a reliable source of the Los Angeles Office, has identified Solomon as having been a member of the Communist Party in Hollywood during the 1940s. He is the husband of writer Filma Shore mentioned above.

Among the attorneys who prepared the complaint in this matter are Ben Margolis and William B. Esterman, both of whom were named as having been affiliated with the Communist Party by witnesses in sworn testimony before the HCUA in 1951-1952. Both of these individuals appeared before this Committee in October, 1952, but refused to affirm or deny past or present membership in the Communist Party. [REDACTED]

#### Sidney Buchman

It will be recalled that Buchman was the subject of contempt of Congress proceedings for refusal to appear before the HCUA in January, 1953. According to the "New York Herald Tribune" dated March 13, 1953, Buchman was convicted on March 12, 1953, and faced a maximum penalty of one year in jail, \$1,000 fine or both. ("New York Herald Tribune," March 13, 1953; [REDACTED])

#### Lucille Ball

In March, 1953, former Special Agent [REDACTED] who is a member of the Board of Directors of the National Heart Association, confidentially advised

that the program for the fund drive in February, 1953, of the National Heart Association was to be centered around a "Mr. & Mrs. Heart of 1953," and that the two individuals who had been tentatively selected were Lucille Ball and her husband, Desi Arnaz.

[redacted] continued that he had heard from a fairly reliable source that the NCHA might possibly subpoena Lucille Ball in 1953, thus reflecting unfavorable publicity on the above organization. Mr. William A. Wheeler, Special Investigator, NCHA, advised that he had obtained information to the effect that Lucille Ball had registered to vote in 1936 expressing her preference for the Communist Party and that upon interview by him she stated that she had done so only at the insistence of her grandfather who was losing his mental balance and repeatedly "nagged" his family to register as Communists. Wheeler related that in view of her explanation and inasmuch as extensive investigations and hearings held by the NCHA in Hollywood had failed to reflect that Ball has ever been a Party member she will not, in his opinion, ever be subpoenaed to appear before this Committee.

It is noted that informants who have been familiar with the identities and the activities of members of the Communist Party in the motion picture industry have not reported any information reflecting Communist Party membership on the part of Ball. [redacted]

#### Gene Kelly

According to advice received in February, 1953, from ONI, the Navy Department is preparing to process Gene Kelly whose legal name is Eugene Curran Kelly and who is a member of the Naval Reserve, under the provisions of the Service Loyalty Program and would like to use information concerning Kelly which had been previously obtained by the Bureau from [redacted] and furnished to ONI. According to [redacted] he had been advised in the early 1940s by V. J. Jorj, a leading member of the Cultural Committee of the Communist Party, that Gene Kelly, motion picture actor and dancer, was a concealed member of the Communist Party. [redacted]

**VI. INVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION  
PICTURE INDUSTRY BY THE COMMITTEE ON UN-AMERICAN  
ACTIVITIES OF THE HOUSE OF REPRESENTATIVES  
(July 15, 1953 - December 15, 1953)**

**1953 Hearings by House Committee on Un-American  
Activities Concerning Communism in the Motion  
Picture Industry**

The "Los Angeles Times" of November 24, 1953, reported that five individuals testified "behind closed doors" in the Federal Building in Los Angeles on November 23, 1953. The one-day hearing was conducted by Representative Donald Jackson and Representative Clyde Doyle, both of California.

Following is a brief summary of the testimony of those individuals who testified and who are connected with the motion picture industry.

**COOPERATIVE WITNESSES**

**William L. Alland - Film Producer**

According to the newspaper article in the "Los Angeles Times" previously mentioned, Alland told reporters he joined the Communist Party in the middle of 1946 and dropped out of the Party at the end of 1949.

Alland said, "I got some psychotherapy which helps a lot. They found out I was taking psychoanalysis and told me not to come to meetings. I never came back except for a couple of meetings.

"On a political basis, I never was particularly an enthusiast. I got fed up with feeling like a criminal and participating in an activity which at this time certainly is criminal."

Alland said he believes ninety-five per cent of the Communist Party members are "emotionally and mentally disturbed the way I was."



"The basic problem is that the Communist Party separates the people from the Government," Alland said. "They make you feel you owe no allegiance to the Government. Following this line of reasoning, you go along with almost anything they say or do against the Government."

An ex-combat pilot in the United States Air Force, Alland is presently employed by Universal-International Pictures and came to Los Angeles in 1949 with Green Vallee's Mercury Theater group. The article concluded by stating that Representative Jackson said that "Alland has furnished the Committee with 'several' new identifications more in the radio and television field than in motion pictures. He emphasized, however, that the new identifications were not numerous and said this indicates the Committee has just about scraped the bottom of the barrel."

Mr Nathan Benoff - Screen and Radio Comedy Writer

The "Los Angeles Times" newspaper article reported that Benoff also appeared before the Committee and according to Representative Jackson, Benoff elaborated on his previous testimony given before the same Committee in Los Angeles on March 24, 1953. Representative Jackson said Benoff offered no further identification of "Party workers."

Wilton Merlin - Writer

The "Los Angeles Times" newspaper article informed that Merlin, who was president of the Radio Writers Guild in 1952, appeared voluntarily before the Committee to answer attacks which he said had been made by a publication to the effect that the Radio Writers Guild was Communist dominated.

Representative Jackson told reporters that Merlin denied he had been a member of the Communist Party at any time. He acknowledged, however, that he had joined a number of Communist front organizations but got out of them as soon as they had been identified as such.

A newspaper article appearing in the "Washington Star" on September 30, 1953, furnished a brief summary of testimony released by the House Committee on Un-American Activities on September 29, 1953, concerning Executive Testimony taken by the Committee on June 2, 1953, in Hollywood, California.

Appearing at the June 2, 1953, session were Lee J. Cobb, actor; Babbette Lenz, formerly employed by the Screen Writers Guild; Roland W. Kibbee, motion picture and radio writer; and Charlotte Darling Adams, who was associated with the Screen Cartoonists Guild.

Following is a brief summary of the testimony of these individuals as outlined in the pamphlet released by the House Committee on Un-American Activities entitled "Investigation of Communist Activities in the Los Angeles Area - Part Six."

All four persons appeared voluntarily before William A. Wheeler, investigator for the Committee on Un-American Activities, House of Representatives.

Lee J. Cobb - Actor

Cobb testified that he joined the Communist Party in 1940 or 1941 in New York City and remained in the Party until early 1946. Cobb furnished information concerning individuals whom he knew to be active in the Communist Party movement in Hollywood.

Cobb related how a Communist project he said was led by John Howard Lawson "failed miserably" in an attempt to rewrite a standard book of precepts on acting. The precepts were prepared by a prerevolutionary Russian actor and director who "broke down into scientific terms the elements involved in the creation of a role and thereby made possible a cogent practical attack for the actor."

Cobb added that the Communists in Hollywood flopped when they tried to inject their ideologies into the precepts. Cobb admitted affiliation with a number

of Communist front organizations and claimed that the well known Duolles letter "was shocking to me and it coincided with my general disenchantment with the Party methods."

Bobbette Lang - Former employee of the Screen Writers Guild

Mrs. Lang testified she joined the Communist Party in 1942 since she believed the Communist Party "was in the forefront in furthering the progression of the war and anti-Nazism." Lang said she attended indoctrination classes for twelve or thirteen weeks and named the other people who attended these classes with her. Lang stated she was assigned to several clubs or branches of both the Communist Party and the Communist Political Association and eventually left the Party in 1945 or early 1946. Mrs. Lang testified she dropped out of the Party because "I didn't like the feeling that the American Communist Party might be taking directions from the Russian Communist Party."

Roland W. Kibbee - Motion Picture and Radio Writer

Kibbee testified he joined the Communist Party in 1937 and was a member of the Party for two years. Kibbee stated he joined the Communist Party in Hollywood at a time when he was unemployed and frustrated and disillusioned as a young writer.

Kibbee related his attendance at Communist Party meetings in Hollywood during the period of his membership and named other individuals who were present at these meetings.

Kibbee said he left the Party on an "informal basis" the same way he "drifted" into the Party prior to the signing of the Hitler-Stalin Pact.

Charlotte Darling Adams - Formerly associated with the Screen Cartoonists Guild

Adams testified that she was a member of the Communist Party from 1936 to 1946. She furnished the names of various persons known to her as members of the

Communist Party groups of which she was a member. Adams said she eventually left the Party because "I got tired of being told what to do" and that "dropping out of the Party was not a sudden thing. Over the last year or two that I was a member, I had become increasingly disillusioned with it actually."

Lucille Ball - Screen and Television Actress

On Friday, September 4, 1953, Lucille Ball, screen and television actress, voluntarily appeared before William A. Wheeler, investigator for the Committee on Un-American Activities, House of Representatives, and said that in 1936 she registered to vote the Communist Party ticket. Miss Ball explained she so voted to appease her grandfather "because he was so radical on the subject." Miss Ball denied Communist Party membership or attendance at Communist Party meetings.

On this same date, before Mr. Wheeler also appeared Desiree E. Ball and Fred Henry Ball, mother and brother respectively of Lucille Ball. They were questioned concerning the appearance of their signatures on a nominating petition for the Communist Party for the year 1936. Both stated that they signed the nominating petition to satisfy the whims of Fred C. Hunt, grandfather of Lucille Ball.

UNCOOPERATIVE WITNESS

John Brown - Radio and Stage Actor

The newspaper article in the "Los Angeles Times" of November 24, 1953, informed that Brown, who has played the role of "Digger O'Dell" on the "Life of Riley" series, was an uncooperative witness according to Representative Jackson. Brown refused to answer questions about his Communist Party membership under the protection of the Fifth Amendment.

Brown was accompanied into the hearing room by his attorney, John B. Fiets, and after a brief appearance, left hurriedly without comment.

**MISCELLANEOUS**

The "Los Angeles Times" article of November 24, 1953, also informed that David Connors, a studio technician, was also subpoenaed by the Committee. He did not testify, however, because he was undecided as to whether he should be represented by counsel and his subpoena was extended indefinitely.

**VII ASSOCIATION OF MOTION PICTURE PRODUCERS, INC. (AMPP)**

This organization was incorporated in California in 1924. As of July, 1947 it was affiliated with the Motion Picture Producers and Distributors of America, formerly known as the "Hayes Office." Among the officers in 1947 were Eric Johnston, President, I. Frank Freeman, Chairman of the Board, and James F. Byrnes (former Secretary of State), Counsel. In 1947 Johnston publicly declared: "We are determined that subversive propaganda, government pressure or political censorship will never undermine the freedom of the screen, which, like the freedom of the press and radio, is indispensable to a free America." (VII, 1, 2)

James Howie, counsel for the AMPP, advised that in July, 1947, Eric Johnston addressed the officers of the Association and declared:

"We must have legal proof that a person is a Communist or otherwise subversive before this office will recommend that he be fired, because most persons in the industry are working under contract, which would result in legal suits for damages. We will cooperate with responsible agencies of the government to unearth subversive activities, but we are not in agreement with some of their methods."

Johnston indicated that he did not like the publicity-seeking committees which were injecting political angles into their investigations and, in particular, mentioned Dies, Rankin, and Thomas as being in this category. (VII, 2)

According to Howie, there was considerable controversy in the AMPP over the advisability of establishing a committee to investigate and eliminate Communists from the motion picture industry. Some members felt that the AMPP should restrict its scope to the making of recommendations to the industry. (VII, 2)

Eric Johnston's personal assistant in 1947 was Edward T. Cheyfits. Cheyfits advised Bureau agents in 1942 that he had been a Communist Party member-at-large in Ohio, but was expelled shortly after the signing of the Soviet-Nazi Pact because of an article he wrote in opposition to that pact. No evidence of current Communist activities on Cheyfits' part was obtained in 1947. (VII, 2, 3)

With reference to the attitude of Hollywood producers toward the elimination of Communists, a reliable former member of the Communist Party advised in November, 1947 that these producers had been aware of Communist activity in their industry for many years. Investigations were attempted before, but they were always headed off.

The informant pointed out that although Louis B. Mayer and Jack L. Warner, two top producers, had condemned Communism, the AMPP, of which Mayer and Warner are leading figures, employed Paul M. Mott (former Governor General of the Philippines) to do everything possible to halt the 1947 investigation. Mott allegedly fought right along side the attorneys for the Communists and used the same arguments relating to free speech and Constitutional rights as they did. Eric Johnston also did everything in his power to have the investigation called off. (VII, 5)

**Note:** Source references are to Sections and pages in the Running Memorandum current as of 7-15-49, of which this is a condensation.

Paul J. Burke:JC

According to this informant, the producers could have stopped the formation of the "Committee for the First Amendment" with a word, but they did not do so. That Committee supported the "Hollywood Ten." (VII, 5, 6)

In October, 1947 the "Hollywood Ten" were cited for contempt by the House Un-American Activities Committee for refusal to answer questions concerning Communist Party membership. In November, meetings of representatives of the major Hollywood studios were held in New York City, according to [redacted] Paramount Studios. The meetings were held to discuss the situation facing the motion picture industry.

Eric Johnston took the position that the industry should not employ Communists in spite of law suits and all the men in attendance finally came to an agreement on this point. Johnston was then instructed to go to Washington to work out an edict with James Byrnes, which the industry would support. [redacted] persuaded Johnston to hold up the edict until the industry agreed to take positive steps in support thereof. (VII, 6, 7)

The producers appointed a committee composed of L. B. Mayer (chairman), Dore Schary, Walter Manger, Edward Mannix and Joe Schenk. [redacted] felt that the inclusion of Schary and Manger would eliminate charges of red-baiting. The committee's purpose was to enforce the producer's demands regarding the expulsion of Communists. (VII, 9, 14)

As a result of these meetings, Eric Johnston made a widely publicized statement in which he said that the "Hollywood Ten" had done "a tremendous disservice to the motion picture industry and to the cause of democracy."

During one of the recesses of the New York meetings Sam Goldwyn allegedly told Y. Frank Freeman that he personally intended to hire any of the Communists who were fired and pick up some good talent, and then watch them closely for possible propaganda. (VII, 11)

Informant [redacted] of the IATSE, expressed the opinion that the producers would have to take definite action concerning Communists employed in the industry. He remarked that the box office was forcing them to take action -- "that's one language they can understand; even Sam Goldwyn can understand it." (VII, 14)

A meeting of the AMPP was held December 5, 1947, to acquaint the screen directors, actors and writers guilds with the producers' action concerning Communist members. At this meeting both Walter Manger and L. B. Mayer criticized the House Committee's methods. Informant [redacted] declared that the meeting was no place for making attacks on the Congress of the United States. (VII, 14, 15)

Mayer, upon being asked whether the producers' action against Communists was based on economic or patriotic reasons, replied that the action was taken for economic reasons. This caused consternation. The Director's Guild, which had taken such a positive stand the night before, felt that much of the good which the Producers' Committee could hope to do had been nullified automatically by Mayer's statement. (VII, 15)

As a result of this meeting, it was agreed that a committee would be formed; it would have two representatives from each Guild to keep the guilds informed of anti-Communist action taken by the producers. (VII, 15)

The companies employing the "Hollywood Ten" "dismissed them in December, 1947 and blacklisted them," according to the Communist-line publication, Labor Fact Book (#9), p. 75.

In January, 1948 informant [redacted] expressed his doubt that any extensive action would be taken against Communists in Hollywood unless that action were forced on the industry by the House Committee. He felt that continued House Committee action would bring box-office pressure to bear on the studio heads. (VII, 17)

The informant stated that the major producers were strongly influenced by a lawyer's committee led by Mandel Silberberg. The informant deplored Silberberg's lack of a positive approach to the Communist problem. (VII, 18)

[redacted] further stated that Eric Johnston was in Los Angeles attempting to form a committee made up of producers and the talent and craft guilds which would handle problems affecting the industry other than labor. It would be a labor-management group and would deal with, among other things, Communism in industry. One problem facing the committee was the suits in excess of \$3,000,000 brought against the producers by the discharged Communists.



VII. ASSOCIATION OF MOTION PICTURE PRODUCERS, INC.  
(July 16, 1949, to April 13, 1950)

Los Angeles Informant [redacted] reported that the greatest influence among the producers in the Motion Picture Producers Association are Nicholas and Joseph Schenck inasmuch as Nicholas Schenck controls Metro-Goldwyn-Mayer and Joseph Schenck controls Twentieth Century Fox. This informant expressed the opinion that without doubt the Schencks are the most powerful persons in the motion picture industry and while both have proclaimed that they are anti-Communist neither has taken any active stand in fighting the Communist issue in the industry. The informant advised that Nicholas Schenck has placed Dore Schary in the position of top production executive at MGM and in this position Schary is able to make final production decisions without the confirmation of Louis B. Mayer.

[redacted] American Jewish League Against Communism in January 1950 reported that George Sokolsky, New York newspaper columnist, had written an article lashing out at individuals in the motion picture industry who seemed to be refusing employment to those persons who had appeared as friendly witnesses before the House Committee on Un-American Activities. The American Jewish League Against Communism had circularized Sokolsky's article urging those who agreed with him to write letters to Louis B. Mayer which circularization had caused such a deluge of mail to Mayer that the last time he was in New York he had expressed his displeasure to Sokolsky at which time he also told Sokolsky how much he, Mayer, is opposed to Communists and Communism. [redacted] reported that Sokolsky told Mayer in substance that he should go back to Los Angeles and first the Communists from his industry.

[redacted] also stated that on December 9, 1949, he had attended a dinner in Los Angeles in honor of Rupert Hughes and that Mayer had been among those who spoke praising Hughes. Informant reported that during his talk Mayer remarked on his disapproval of Communism stating that a point should be made to see that such termites were driven out of the motion picture industry. According to [redacted] a member of the American Jewish League Against Communism had subsequently written Mayer that he was impressed with Mayer's remarks against Communists in the motion picture industry and requested a copy of Mayer's speech in order that it might be circulated in Los Angeles and vicinity. This individual received no answer from Mayer for approximately a month and then was advised that Mayer had spoken only from notes and would not have a copy of his speech. [redacted] expressed the opinion that at least on that particular occasion Mayer was merely giving "lip service" to those opposing Communism. [redacted]

GHS:jgh

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Tele. Room \_\_\_\_\_  
Holloman \_\_\_\_\_  
Gandy \_\_\_\_\_

90

**VII. ASSOCIATION OF MOTION PICTURE PRODUCERS, INC.**  
**(July 1, 1954 - December 31, 1954)**

[REDACTED] the Head of Paramount Pictures, advises that he is not aware of any Party influence within the industry at the present time, and that the motion picture industry, through the Association of Motion Picture Producers, is still fighting the Communist Party and will continue to do so. According to [REDACTED] each major film producing company in Hollywood has a top-ranking official in the organization who is responsible for keeping Communists and suspected Communists off the payroll. At Paramount Pictures, no talent whatever is hired without being as thoroughly screened as it is possible for the studio to do. [REDACTED] states that the same situation exists at such studios as Universal - International, Warner Brothers, and Columbia.

[REDACTED] said that periodically he hears that stories and scripts written by individuals whom the House Committee on Un-American Activities exposed as Communists are being purchased under different names. However, [REDACTED] himself, has no personal knowledge of such activity and he feels that, if it is true, it is more likely that the independent producers are doing it since they are not members of and are not controlled by the policies of the Association of Motion Picture Producers.

VII. ASSOCIATION OF MOTION PICTURE PRODUCERS, INCORPORATED  
(July 1, 1955, through December 31, 1955)

[REDACTED] previously described, advised on October 31, 1955, that there was at that time no evidence of any Communist influence or Communist Party infiltration in this association nor have Communist elements in the past exerted any influence on this group. [REDACTED] pointed out that the Association of Motion Picture Producers, Incorporated has, in the past, endeavored to adopt measures to eliminate Communist Party members and Communist influences from the motion picture industry and motion pictures and has cooperated wholeheartedly with Government agencies and organizations which are endeavoring to expose publicly and eliminate Communists from the industry. In this regard, according to [REDACTED] the association has cooperated with the House Committee on Un-American Activities in connection with its investigations of Communist infiltration into the motion picture industry. In addition, he said the association has also cooperated closely with the American Legion in connection with that organization's expose of Communism in the motion picture industry. [REDACTED]

### VIII. NEW YORK RAMIFICATIONS OF THE MOTION PICTURE INDUSTRY

The ownership of motion pictures is centered in New York. All studios of major importance maintain offices there for the handling of financial arrangements. The New York offices have little to say about production apart from expenditures.

(VIII, 1)

Concerning Communist influence in the financing of motion pictures, [redacted] former writer for Esquire Magazine, stated in 1947 that he had observed no direct approach by Communists themselves or their fronts into the field of financing pictures. Frequently, however, anti-Communist, capitalist financial groups have played into Communist hands by purchasing and filming a successful Broadway play which followed the Party line. (VIII, 3)

[redacted] declared that the real tie-up between New York and Hollywood was very evident in the field of talent: writers, readers, directors and actors and agencies. During WPA days Communists established control over the talent schools and have profited thereby (politically) ever since. In about 1946, the Communist group in New York decided that Hollywood should be a "closed shop" for Communism. Efforts along this line were suspended when Congressional and local inquiries were begun concerning Communist infiltration of the motion picture industry. (VIII, 4,5)

According to [redacted] Communists have also infiltrated the reviewing and critic field, praising Communist actors, plays and pictures, and condemning "undesirable" ones. (VIII, 5)

[redacted] found little evidence of Communist influence in screen magazines. (VIII,

[redacted] a resident of Hollywood, was a member of the Young Communist League in New York and was a young actress there, 1936-42. She was aided and advanced by her affiliations with the YCL, which had calls in the dramatic schools. These calls operated through the American League Against War and Fascism which was cited by the Attorney General as being within the purview of Executive Order 9835. (VIII, 7-9)

Among the groups named by [redacted] as being Communist-influenced were The Theatre Collectives, The Theatre of Action, The Theatre Union, The Actors' Laboratory, and The New Theatre League School. According to [redacted] young actors and actresses were indoctrinated with Communism while going through the Communist mill in New York, and many of them became Communists to advance their careers. (VIII, 9-11)

#### Labor

Very few pictures are filmed in New York. Accordingly, Communist infiltration of motion picture labor is reported to be negligible there. (VIII, 12)

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Gandy \_\_\_\_\_

"Progressive Theater"

A document, apparently prepared by Communists in 1944 or early 1945, and dealing with Communist activity in the theatre field, was obtained by this Bureau in February, 1949. It was generally critical of the lack of Communist activity in the cultural and theater fields, and made several specific recommendations. Among

PJBurke:jmc

NOTE: Source-references are to Section and page of Running Memorandum current as of 7-15-49, of which this is a condensation.

963

these were: meetings of Marxist cultural leaders to analyze the role of the theater; preparation of a program for theater and cultural workers; establishment of a people's theater; consideration of the formation of a national subsidized theater; holding of Marxist study classes to reach cultural members; production of "progressive" plays; constant mobilization of theater celebrities on all issues; acceleration of recruitment among actors and cultural workers; and publication of cultural articles in the Daily Worker. (VII, 25: [REDACTED])

In October, 1947 it was determined that the building housing the National Headquarters of the Communist Party - USA had recently contained a document regarding the establishment of a "professional, progressive theatre" to combat "the drive toward fascism in this country" with its allegedly well organized attack on all progressive ideas in the field of culture. The staff would be "under the jurisdiction of the cultural commission." Productions would compete in quality with those of good Broadway producers. The development of a sustaining audience organization was held to be the key to the political objective and financial strength of this plan. No further developments were reported. (VIII, 14-16)

#### Actors Equity Association (AEA)

The AEA is a branch of the Associated Actors and Artistes of America, and it is an A.F. of L. affiliate. A "left-wing" minority in the AEA was defeated in the election of officers held in June, 1947. Actor [REDACTED] advised that the left-wing, pro-Communist group tried in 1947 to liberalize the AEA's rules governing the voting rights of junior members, and also sought the admission of new junior members. He indicated that the group of young members was under the controlled influence of the left-wing faction. (VIII, 21, 22: [REDACTED])

#### Formation of a Group to Combat Loyalty Investigations

In February, 1948 a movement was launched in New York City among actors, dramatists, and others associated with the arts, to combat national and state loyalty investigations and other alleged censorship and suppression of artistic freedom. (VIII, 22, 23)

On March 26, 1948 the Daily Worker reported that an "All-Arts Stop Censorship Committee" (AASCC) had met the night before in New York. This group was apparently a development of the movement described in the preceding paragraph. The AASCC, according to the Daily Worker, would attack the House Committee on Un-American Activities and the Tamm Committee. Their keynote address was given by one of the ten Hollywood writers cited for contempt by the House Committee on Un-American Activities in the fall of 1947. (VIII, 23)

An article in the West Coast Communist newspaper, People's World, of March 30, 1948, stated that the AASCC would: (1) hold a "counter-trial" whenever the Tamm Committee held one; (2) organize "Stop Censorship" committees in all principal cities, and (3) give moral and financial support to the ten "Unfriendly Witnesses" from Hollywood who appeared before the HCUA in October, 1947. (VIII, 24)

On June 4, 1948, according to a New York informant, a party was held in the apartment of theatrical producer George Ross for the purpose of raising money to assist in the defense of the "Hollywood Ten." Two of the "Ten" were speakers

at the party; \$1,200 was collected. The party was sponsored by the "Committee Against Fear" - believed to be identical with the "Freedom from Fear Committee." The latter committee was cited by the 1948 Tenney Report as a Communist front. (VIII, 25: [REDACTED])

People's Film Club

"According to the Daily Worker of April 26, 1949 a new group known as "People's Film Club" had been organized. It was dedicated to fulfilling the people's need for good films -- for "socially meaningful" films. The first program of the Club was to consist of a Polish and Soviet film. (VIII, 25: [REDACTED])

**VIII. NEW YORK RAMIFICATIONS OF THE MOTION PICTURE INDUSTRY  
(July 16, 1949, to April 19, 1950)**

The Daily Worker of May 4, 1949, described a review of the program entitled "Now is The Time" which was produced under the auspices of the Music Section of the Cultural Division of the Communist Party. Film strips were shown at this program which was designed as a hard hitting May Day show. Only one performance of this program was given which was held on April 30, 1949, and was in honor of the indicted leaders of the Communist Party.

New York Informant [redacted] on October 20, 1949, advised that the Writers Section of the Cultural Division of the Communist Party had issued a statement captioned "A Statement To Our Fellow American Writers" which in substance pointed out that every reactionary government in history had tried to arrest the vote by arresting its more militant prophets and partisans. The statement then indicated that evidence of such a development in the United States appeared in the case of the Hollywood Ten who were convicted and sentenced not because they were Communists but because they defended their constitutional right to the privacy of their political opinions.

A new stage group known as the New Studio Group is located at 1697 Broadway, New York City, and corresponds closely to the Actors Laboratory in Hollywood. Among those connected with the New Studio Group are Hume Cronyn, Marlin Brando, Carl Malden, Sam Levens, Bobby Lewis, Edward Daytryk, Tennessee Williams and Jessica Tandy.

[redacted] a source of information at the Los Angeles Office, in discussing the legitimate theater in New York as a Communist recruiting ground, stated that there is presently a plan to decentralize the theater and to establish two theaters in every state, one for adults and one for children. This source indicated that this project is to have its headquarters in New York City and that Congressman Emanuel Celler was attempting to obtain appropriations from Congress to further this movement. According to the informant, the name of this new group would be the American National Theater Association and that it was being promoted by a left wing faction which had its headquarters in the Hudson Theater Building in New York.

**People's Drama**

The June 19, 1949, issue of The Worker reported on this group as a people's theater comprised of a sincere international group of young progressive theater artists which had launched its career of presenting plays which served the people's cause. The first play produced was "They Shall Not

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Mohr \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Nease \_\_\_\_\_  
Gandy \_\_\_\_\_

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96

Die" by John Wenzley. The article then urged support of the new group.

#### ACTORS EQUITY ASSOCIATION

[REDACTED] a source of information of the New York Office reported that there presently is a jurisdictional fight within Actors Equity with attention primarily to designation concerning salaries being paid to actors appearing on television programs. According to this source, the "left element" is attempting to force a high scale of wages for television actors in order to do away with television entirely. According to the source, a jurisdictional dispute concerning the actors appearing on television is in progress, with jurisdiction being claimed by Equity, by the American Guild of Variety Artists and the American Guild of Music Artists, the Screen Actors Guild and the Screen Extras Guild. According to the source, efforts are being made to set up a television authority known as TVA and that a card in any one of the entertainment unions would entitle an individual to be employed in TVA.

This source furnished a list of fifty individuals comprising the Actors Equity Council as of August 3, 1949. Of these fifty members, sixteen therein were described by this source as either Communists or Communist sympathizers.

This source commented concerning Clarence Derwent, President of Equity, that he does not believe Derwent is a Communist but feels the pressure of the "left" and is very conciliatory to further his own ends. This source described Louis Simon, the Executive Secretary of Equity, as inclined to the left, however, he does not consider him radical. With regard to Angus Duncan, the Assistant Executive Secretary, this source described him as a "weak sister" who does not have a political opinion.

#### JEFFERSON THEATER WORK SHOP

The January 6, 1950, issue of the Daily Worker announced that the Jefferson Theater Work Shop for the past month and a half had been producing "Awake and Sing" by Clifford Odets. It is believed that the Jefferson Theater Work Shop is an affiliate of the Jefferson School of Social Science.

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Gandy \_\_\_\_\_

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VIII. NEW YORK RAMIFICATIONS OF THE MOTION PICTURE INDUSTRY  
(April 16, 1950 to June 23, 1950)

Individuals Reported to be Communists or Communist  
Sympathizers Active in the Entertainment Field

New York source of information [redacted] reported to the New York Office that in the legitimate theater in New York are several individuals who are either Communists or Communist sympathizers who are in a position to further the careers of young actors and actresses. This source reported that these individuals, whom the informant described as "fellow travelers," require that young actors and actresses "favor the cause and play ball" or it is impossible for them to be employed. He also expressed the opinion that as a result of this some individuals in the theater embrace Communism in order to be assured employment.

This source thereupon identified the following individuals whom he considered as Communists or sympathetic to the Communist cause who are in the theater today. Following the name of the individuals hereinafter set forth is a brief identification of the individual from the files of the New York Office.

Cheryl Crawford - In June, 1948 New York source [redacted] reported that Crawford was a member of Stage for Action, which organization New York informant [redacted] in March, 1948, reported was a group operated under the direction of the Communist Party.

John Randolph - New York source of information [redacted] advised that Randolph's Communist Party name was Mortimer Lippman. Former New York informant [redacted] in June, 1941, reported that Lippman was a member of the Theatrical Section of the Communist Party.

Isaiah Adler - Adler is reported to have served with the Abraham Lincoln Brigade during the Spanish Civil War, and former New York informant [redacted] advised that during April, 1945 Adler attended a meeting of the Veterans of the Abraham Lincoln Brigade. This organization has been cited by the Attorney General as within the purview of Executive Order 9835.

Elia Kazan - During December, 1947 Los Angeles informant [redacted] advised that it was his opinion that Kazan was a Communist. New York informant [redacted] advised that Kazan

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Gandy \_\_\_\_\_

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was one of the signers in June, 1949 of a telegram to Federal Judge Harold E. Medina protesting the jail sentencing of three of the defendants in the recent Communist trial in New York City.

Ruth Gordon - Chicago informant [redacted] reported that Gordon during 1947 was a sponsor for the National Conference of the Civil Rights Congress. This organization has been cited by the Attorney General as within the purview of Executive Order 9835.

Anne Revere - On May 19, 1945, Los Angeles informant [redacted] advised that Revere was affiliated with the Communist Party in Hollywood.

Marc Connelley - New York informant [redacted] reported that Connelley endorsed a statement to Judge Medina protesting the jail sentences of three of the defendants in the Communist Party trial.

Jose Ferrer - During an interview with [redacted] of the Voice of Freedom Committee in January, 1950, it was learned that Ferrer was a sponsor of the Voice of Freedom Committee, which Committee was cited as a Communist front by the Tammey Committee in California.

Howard Da Silva - In the 1949 Report of the California Tammey Committee, Da Silva was listed as a sponsor of the Scientific and Cultural Conference for World Peace held in New York City under the auspices of the National Council of the Arts, Sciences and Professions. This report of the Tammey Committee cited the National Council of the Arts, Sciences and Professions as a Communist front.

Edward G. Robinson - The 1949 Report of the California Tammey Committee states that Robinson is a prominent actor "frequently involved in Communist fronts and causes."

Stella Adler - New York source of information [redacted]

York Office have both reported that Adler is a sponsor of the Voice of Freedom Committee, previously described. The 1949 Report of the California Tenney Committee also reflects she was a sponsor for the Scientific and Cultural Conference for World Peace, previously described.

Mady Christians - New York source of information [redacted]

[redacted] in 1946 stated that she considered Christians, at that time one of the officers of Actors Equity, as either being a Communist or a Communist sympathizer. New York source of information [redacted] on September 8, 1949, advised that Christians was one of the leaders in the "left wing" of Actors Equity.

Gene Kelly - New York informants [redacted] and [redacted] furnished information concerning the National Committee to Outfit Bilbo sponsored by the Civil Rights Congress which reflected that Kelly was one of the committeemen. The Civil Rights Congress has been cited by the Attorney General as within the purview of Executive Order 9835. New York informant [redacted] in July, 1947, stated that Kelly was a Communist or a Communist sympathizer.

Norman Corwin - During July, 1947, New York informant [redacted] stated that Corwin was very close to the Communist Party although he could not say that he was a card carrying member of the Party although he was spoken of in laudatory terms by Party officials.

Sam Wanamaker - The 1949 Report of the California Tenney Committee reflects that Wanamaker was a sponsor of the Scientific and Cultural Conference for World Peace, previously identified. New York informant [redacted] in December, 1946, furnished a copy of a letter issued to members of the Abraham Lincoln Brigade announcing Wanamaker as an entertainer at a function sponsored by this organization, which has been previously identified. The "Daily Worker" of October 27, 1949 stated that a meeting was to be held under the auspices of the New York Council of the Arts, Sciences and Professions to protest the conviction and holding without bail of the Communist Party leaders. This article stated that Wanamaker would narrate the program at the meeting.

Dorothy Parker - The 1949 Report of the California Tenny Committee reports that Parker has been active in numerous Communist fronts and causes, including several which have been cited by the Attorney General as within the purview of Executive Order 9835. New York informant [redacted] in July, 1947, advised that Parker had been considered a "valuable alliance" of the Communist Party and that he believed that at one time she had been a member of the Party.

Carson Kanin - New York source of information [redacted] reported that Kanin was considered by him as a well known Communist in theatrical circles.

Kenneth McGowan - New York source of information [redacted] stated that this individual is located in Hollywood and is very sympathetic to the Communist cause.

John Garfield - New York informant [redacted] in July, 1947, stated that Garfield was a Communist and had been active in Communist attempts to infiltrate the motion picture industry.

Philip Loeb - New York source of information [redacted] advised that in her opinion Loeb is a Communist.

Frederic March - New York source of information [redacted] advised that in her opinion March was a member of the pro-Communist faction within Actors Equity. New York informant [redacted] advised that March is a Communist and had been a member of the Communist Party for many years. Source of information [redacted] a former high official in the Communist Party of California, advised that in the summer of 1937 March had attended Communist Party meetings of the Club District leaders which were held at March's home in Los Angeles. Los Angeles informant [redacted] during June, 1948, stated that he was of the opinion that thousands of talented individuals had not reached stardom or prominence in motion pictures because they did not have the proper viewpoint toward the Communist movement and that many talented people in the New York area were influenced along Communist lines by such persons as March who, this informant stated, prefers to spend his time on the New York stage rather than in Hollywood.

Leonard Bernstein - The 1949 Report of the California Tenney Committee stated that Bernstein was a sponsor of the Scientific and Cultural Conference for World Peace previously identified.

Peter Lyon - Lyon is a radio script writer who was described in the "Daily Worker" of December 2, 1943 as a "progressive radio script writer." The December 22, 1943 issue of the "Daily Worker" announced that Lyon together with Howard Fast had written a skit to be presented on the tenth anniversary of the Reichstag Fire Trial. New York informant [redacted] in February, 1947, advised that Fast was a member of the National Cultural Commission of the Communist Party. In May, 1947, Army Intelligence described Lyon as "a known Communist."

Fredi Washington (Miss) - In May, 1946, New York informant [redacted] reported that Washington was a member of the Professional Branch of the Communist Party and that she was the sister of Isabel Washington, the first wife of Congressman Adam Clayton Powell, Jr.

Theodore Ward - New York informant [redacted] has advised that Ward's true name is Lance Flippin Jeffers, that he is a Negro playwright and that the 1950 winter catalog of the Jefferson School of Social Science lists Ward as an instructor at that school. This school has been cited by the Attorney General as within the purview of Executive Order 9835.

Uta Hagen - The May, 1949 issue of "Civil Rights Information Bulletin," issued by the St. Louis Chapter of the Civil Rights Congress, contained a purported message from Hagen expressing her disappointment at her inability to meet with members of the St. Louis Chapter of the Civil Rights Congress. This organization has previously been described.

Lee J. Cobb - New York source of information [redacted] has advised that Cobb's true name is Willie Jacob. Los Angeles informant [redacted] in May, 1947, advised that Cobb was a member of the Los Angeles County Communist Party.

John Houseman - New York source of information [redacted] advised that Houseman is also known as Jack Davies Houseman. Former New York informant [redacted] in October, 1942, reported that Houseman was a close associate of Orson Welles and in newspaper and theatrical circles was regarded as sharing Welles' political beliefs and was referred to as a "Communist." [redacted] reported that Houseman was considered as having been closely associated with several persons who learned far to the left in their political views but that he was not known as a radical.

Florence Eldridge March - New York informant [redacted] reported that in February, 1946 Mrs. March was scheduled to speak before a meeting of the Independent Citizens Committee of the Arts, Sciences and Professions. This organization has been cited by the Tenney Committee as a Communist front. The "New York Times" of May 26, 1946 listed Mrs. March as Vice-Chairman of the Congress of American Women while the official publication of that organization in March, 1947 listed her as President thereof. This organization has been cited by the Attorney General as within the purview of Executive Order 9835.

Herman Shumlin - New York source of information [redacted] advised that Shumlin is also known under the name of Herman Elliott Shulmin. The "New York Daily Mirror" of February 17, 1945 listed Shumlin as a sponsor of a dinner under the auspices of the National Council of American Soviet Friendship. New York former confidential informant [redacted] in August, 1945, reported that Shumlin had served as Chairman on March 22, 1945 of a fund raising dinner by the Joint Anti-Fascist Refugee Committee and that he had contributed \$1,000 to the Committee. Both the National Council of American Soviet Friendship and the Joint Anti-Fascist Refugee Committee have been cited by the Attorney General as within the purview of Executive Order 9835.

Peoples Drama, Inc.

New York informant [redacted] on February 10, 1950, furnished a mimeographed letter on the letterhead of the above organization indicating its headquarters to be at 17 West 24th Street, New York City. This letter stated that the group had been created out of the live needs of the working people and announced that it would begin a summer season at Yagoslav Hall with an announced program of three plays. This letter pointed out that reviewers representing such publications as "The Daily Compass," the "New York Post," "Daily Worker" and others had used such phrases in commenting on Peoples Drama as: "We can now say - proudly and accurately that we have a peoples theater;" "- a crusading left wing stage full of fire and zeal;" and "There is obviously more need than ever for a fighting progressive stage."

The above-mentioned letter reflected that Lee Nemets and Gregor Taksa were listed as Press and Production Manager respectively of Peoples Drama. New York Informant [redacted] in May, 1948, reported that Nemets spoke at a play produced on May 8, 1948 for the benefit of a woman's Communist Party club, during which talk he condemned the House Committee on Un-American Activities and took up a collection to fight the Mundt Bill. With regard to Gregor Taksa, New York informant [redacted] in April, 1949, advised that Taksa was the former Literature Director of the Artists Section of the Communist Party in New York City.

The following individuals were reflected as sponsors of Peoples Drama, Inc. These individuals will be briefly identified by information appearing in the files of the New York Office.

Earl Robinson - New York Informant [redacted] in March, 1949, advised that Robinson was formerly a member of the Cultural Section of the Communist Party and at that time was a member of the Carlson Club of the Greenwich Village Section of the Communist Party.

Arnaud D'Usseau - New York Informant [redacted] in October, 1948, advised that D'Usseau was a contributing editor of "Masses and Mainstream." The "Daily Worker" of January 25, 1948 announced that "Masses and Mainstream" would be a new cultural magazine formed by merging the publication "New Masses" with "Mainstream." "New Masses" was cited as a Communist publication by the House Committee on Un-American Activities.

Norman Corwin - Corwin has been previously identified.

Edward Chodorov - New York source of information [redacted]

[redacted] the New York Office have both advised that Chodorov was a sponsor of the Voice of Freedom Committee, previously identified. The 1949 California Tenney Committee also reported that Chodorov was a sponsor of the Scientific and Cultural Conference for World Peace, previously identified.

Arthur Miller - An anonymous source advised that in 1943 Miller applied for membership in the Communist Party, at which time he gave his occupation as that of a playwright. According to this source, Miller was accepted as a member of the Stuyvesant Branch of the Communist Party.

Victor Sasrock - An anonymous source advised in 1941 that Sasrock was a member of the League of American Writers. This organization has been cited by the Attorney General as within the purview of Executive Order 9835.

Sam Wananaker - Information concerning Wananaker has been previously set out.

Jose Ferrer - Information concerning Ferrer has been previously set forth.

Howard Fast - New York informant [redacted] in February, 1947, advised that Fast was a member of the National Cultural Commission of the Communist Party.

Harry Granick - An anonymous source, in December, 1943, advised that the name H. Granick appeared on a list of persons comprising the New York County Committee of the Communist Party.

Paul Strand - The Office of Naval Intelligence, in April, 1942, advised that Strand's name had appeared frequently on Communist lists.

Morris Carnovisky - New York source of information [redacted] has advised that Carnovisky is also known under [redacted]



the names of Morris Carnovsky, Maurice Carnovsky and Morris Carnovsky. Los Angeles informant [redacted] in March, 1944, advised that Carnovsky had been transferred from Branch AA, Section C of the New York City Communist Party to the Hollywood Branch of the Los Angeles County Communist Party.

Clifford Odets - Los Angeles informant [redacted] in February, 1944, stated that Odets was a member of the Communist Party and one of the Party's favorite propagandists in this country. He also stated that Odets was a charter member of the League of American Writers which has been previously described.

Leo Hurwitz - An anonymous source, in November, 1943, furnished a photostatic copy of the membership list of the Northwest Section of the Los Angeles County Communist Party which reflected that Hurwitz was a member of Branch B, Northwest Section of the Los Angeles County Communist Party.

Artie Shaw - The 1949 Report of the California Tenney Committee states that Shaw has been identified in sworn testimony as a Communist.

Paul Robeson - Former confidential informant [redacted] during April, 1941, advised that Robeson was a Communist Party member under the name of John Thomas. New York informant [redacted] in December, 1949, advised that Robeson was Chairman of the Council on African Affairs. This organization has been cited by the Attorney General as within the purview of Executive Order 9835.

Canada Lee - [redacted] the New York Office furnished information indicating that Lee, in March, 1949, was a member of a committee for a testimonial dinner sponsored by the Voice of Freedom Committee which has been previously described. New York source of information [redacted] in November, 1947, advised that Lee was a member of the pre-Communist faction of Actors Equity.

Albert Maltz - Los Angeles informant [redacted] in December, 1943, advised that Maltz was a member of the Communist Party. He is also one of the "Hollywood Ten."

Additional sponsors of Peoples Drama, Inc. on whom the New York files do not reflect derogatory information are: Ean Ryan; John O'Shaughnessy; Martin Pitt; Barrie Stavis; and Benne Schneider.

Suspected Communists or Communist Sympathizers  
In "Come Back Little Sheba"

New York source of information [redacted] furnished a list of individuals playing in the current Broadway hit, "Come Back Little Sheba," whom this source considered to be either Communists or sympathetic to the Communist cause. Of these individuals the only ones on whom derogatory information appeared in the files of the New York Office were:

Will Geer - on whom information was received through [redacted] the New York Office that he was a sponsor of the Voice of Freedom Committee, previously identified. According to the 1949 California Tenney report, Geer was a sponsor of the Scientific and Cultural Conference for World Peace, also previously identified.

Polly Bowles - whom confidential source [redacted] advised in 1949 had submitted a letter protesting the dismissal of William Y. Sweet by the Phillips H. Lord Agency from his position as Director of two radio shows, who was dismissed by the company because of his alleged membership in the Communist Party.

The other individuals listed by confidential source [redacted] on whom no information was available in the files of the New York Office were: Robert Cunningham; Louise Chapman; Olga Fadian; Paul Krauss; Olive Stacey; and, Arnold Schulman. [redacted]

"Freight"

The column "On Stage" by Joseph T. Shipley which appeared in the May 20, 1950 issue of the "New Leader" was devoted to a review of the play "Freight" by Kenneth White which Shipley stated "wittingly or unwittingly toes the American Communist Party line." His analysis of the play indicated that the paralleling of the Communist Party line occurred through presenting the theme of equality of the races. [redacted]

**VIII. NEW YORK RAMIFICATIONS OF THE MOTION PICTURE INDUSTRY**  
**(June 24, 1950, to December 31, 1950)**

There follows a resume of information concerning Communist infiltration into various entertainment centers and intellectual groups, et cetera, in the New York City area:

**Actors Studio**

The November 27, 1950, issue of "Show Business" reported that the above group was sponsored by Elia Kazan, Cheryl Crawford and Lee Strasberg and had announced a new class in playwriting to begin in January, 1951 to be taught by Clifford Odets. [redacted] in December, 1950, stated that the Actors Studio favors individuals in the entertainment field who are known to have pro-Communist sympathies. He stated that the Studio has the same backing as the Actors Laboratory in Hollywood. This latter group was cited as a Communist front by the Tenney Committee of California.

With regard to the individuals mentioned above, Odets was reported to be a Communist Party member in 1944 by Los Angeles Informant [redacted]. New York Informant [redacted] in October, 1950 reported that Odets was considered as a Communist Party member at the time of his first important play, "Waiting For Lefty."

Concerning Kazan, [redacted] furnished information in July, 1950 to the effect that in 1933 and 1936 Kazan had been a member of the faculty of the New Theater League, cited as a Communist front by the House Committee on Un-American Activities, and in 1941 had been an entertainer for the American Friends of the Chinese People, also cited as a front by the HCUA. The informant stated that in 1947 and 1948, Kazan was a sponsor of People's Songs, cited as a front by the Tenney Committee. The informant further stated that he had heard that Kazan has recently made some anti-Communist statements but he continues to use many Communists and Communist sympathizers in his stage and screen plays.

With regard to Cheryl Crawford, [redacted] advised in July, 1950 that she had been a member of the faculty of the New Theater League, previously described, had been a member of Stage

for Action and a sponsor for The Committee for the First Amendment, both of which have been cited as Communist fronts by the Tenney Committee. [redacted] also stated that it has been reported that Crawford is now anti-Communist, although she continues to use well-known Communists in plays which she produces. In addition, in February, 1950 she was a signer of an anxious curiae brief requesting the Supreme Court to review the convictions of Latham and Trumbo, two of the "Hollywood 10."

[redacted] with regard to Strasberg, reported in July, 1950 that Strasberg had been connected with a number of Communist fronts in the past. [redacted]

#### Artists League of America

The "Daily Worker" frequently carries announcements of functions of the above organization and on April 16, 1950, announced the group would conduct a forum at the International Workers Hall, which would include discussions by two individuals, one of whom was associated with the Jefferson School of Social Sciences and the other affiliated with the National Council of American-Soviet Friendship. Both these groups have been cited as within the purview of the Loyalty order.

[redacted] of New York City of known reliability reported in 1946 that the League had been organized by individuals of leftist tendencies. [redacted] of New York City, also of known reliability, reported that in 1946 the League had requested its members to participate in the 1946 May Day Parade. This individual also reported that at that time the President of the Artists League was Rockwell Kent, who was described in April, 1950 by [redacted] as a "concealed Communist."

#### Brighton Film Circle

The June 28, 1950, edition of the "Daily Worker" reported the organization of this group as a newly formed progressive group specializing in rare film revivals. The article stated that David Platt, the film editor of the "Daily Worker," would be the guest speaker at the first showing. [redacted]

### Committee For the Negro In the Arts

The April 28, 1950, edition of the "Daily Worker" reported the above group was established by Paul Robeson, Margaret Webster, and Carl Van Voren for the purpose of fighting for the employment of Negroes in the arts and the eradication of the "Negro stereotype" in the art fields. The March 5, 1950, edition of the same paper reported that for the previous three years the organization had been working for full integration of Negro arts in all forms of American culture. This group has received considerable publicity in the "Daily Worker" and, according to New York Informant [redacted] was carrying out work which had formerly been carried out by the Cultural Division of the National Negro Congress, which latter congress has been cited as within the purview of the Loyalty order. It has also been one of the organizations which demanded the issuance of a passport to Paul Robeson. [redacted]

### Contemporary Films, Inc.

New York Informant [redacted] on September 18, 1950, advised this organization is located at 80 Fifth Avenue, New York City, and has as its aim the making available at a reasonable cost "the most outstanding films of all nations." The informant reported that its publications reflect that it distributes 16 mm. films to schools, fraternal organizations, trade unions, discussion groups, etc. The informant stated that most of the films distributed seemed to be partial to the Soviet Union and its satellites. New York Informant [redacted] in January, 1948 furnished information that as of December, 1947 the International Workers Order Film Division had been taken over by Contemporary Films, Inc. The IWO has been cited as within the purview of the Loyalty order. [redacted]

### The Dance-Drama School, Inc.

The November 13, 1950, edition of "Show Business" announced the establishment of the above school at 115 West 52nd Street, New York City. The article stated the school was being established by Bonnie Bird; that classes in dance instruction were to be conducted by Bird and Renee Aul; that classes in acting were to be conducted by Joseph Anthony and Marjorie

DaSilva. In addition, special seminars were to be conducted by Morris Carnovsky.

With regard to Aul, the winter, 1950 catalog of the Jefferson School of Social Science reflected that Aul was conducting a dancing class at the school. This school has been cited by the Attorney General as within the purview of the Loyalty order.

With regard to Carnovsky, Los Angeles Informant [redacted] in March, 1944 identified him as a Communist Party member. [redacted]

#### Jewish Music Alliance

New York Informant [redacted] in May, 1950 reported that this group claims to be the first music cultural organization of the "progressive working class movement" in the United States and that its many choruses and orchestras all over the country were "serving as instrumental in the mobilization of the masses in their fight for peace and unity and in the struggle against reaction, fascism and anti-Semitism." The informant further described this group as the "cultural wing of the Jewish Communist movement in the United States" and as operated under the leadership of the National Jewish Commission of the Communist Party. [redacted]

#### New Playwrights, Inc.

The July 19, 1950, edition of the "Daily Worker" contained an article concerning this group and reported that its plans and programs would make it "the most important cultural development in the last few years." The article stated that the organization was dedicated to a plan of production and that it was out to build up a theater culture that would express the "aspirations of the people and fight the decadent culture of imperialism." The director of the group was indicated to be Bernard Rubin and it plans to present plays by Herb Tash, Rubin and Howard Fast. Fast was also described in the August, 1950 edition of the "Daily Worker" as a member of the Board of New Playwrights, Inc. Former New York Confidential Informant [redacted] on October 13, 1950, advised that he had seen Fast at meetings of the National Committee of the Communist Party during the 1930's and that Fast was definitely

a Communist Party member. The August 6, 1950, edition of "The Worker" also announced that Mike Gold, who is described as "America's leading proletarian writer," had joined the Board of New Playwrights, Inc. This article described the organization as the "best news the left-wing theater audiences have heard in the last few years." [REDACTED]

#### Originals Only

[REDACTED] of New York City and of known reliability advised in September, 1950 that this group is a small theater group located at 430 6th Avenue, New York City. He advised that Tom Hill was the organizer and that one Don Stewart was active therein. He stated that he believed the group was a "hot bed of Communism" and stated that the group received daily consignments of the "Daily Worker" and frequent correspondence from the Civil Rights Congress, which organization has been cited as a Communist front by the Attorney General. [REDACTED]

#### Peoples Drama

New York Informant [REDACTED] in June, 1949 reported that this organization was a Communist front and had a theater located at 405 West 41st Street, New York City. The literature of the organization indicates that it presents shows, dramas, comedies and musicals that take the "people's side." The "Daily Worker" of June 13, 1949, commented on the play, "They Shall Not Die," presented by this group and then stated, "We can now say proudly - and accurately that we have a people's theater." New York Informant [REDACTED] on May 29, 1950, reported that members of the Queensboro Communist Party Club had attended a play at the Peoples Drama Theatre, 212 Eldridge Street, New York City, and during intermission signatures were obtained to peace petitions and donations were made to the theater.

[REDACTED] in October 18, 1950, advised that Peoples Drama was then located at 6 Fifth Avenue and that it was now being referred to as "Peoples Drama School of the Theater" and that officials of the group had the reputation of being either Communists or Communist sympathizers. [REDACTED]

Stanley Theater

On November 7, 1950, [redacted] furnished information concerning her attendance at the above theater. She advised that the theater contains a store devoted to the sale of Russian music, Russian newspapers, periodicals and books; that on November 5, 1950, she had attended the theater to view a picture which depicted the great friendship between the Soviet Union and Communist China. She stated that the picture publicized pro-Communist Chinese elements and was received with enthusiasm by the patrons. This theater features Russian films.

There follows a brief statement of information concerning alleged Communist influence in certain entertainment presentations in New York City:

"Just For Laughs" (Musical)

The November 13, 1950, issue of "Show Business" reported that Hy Kraft was working on a story for the above musical. Los Angeles Informant [redacted] on August 10, 1950, reported that Kraft is a Hollywood writer and was a member of the Communist Party within the informant's experience. In addition, Los Angeles Informant [redacted] has identified Kraft as a Communist Party member about 1944.

"Peter Quirke" (Play)

The November 13, 1950, issue of "Show Business" reported that Sam Nanamaker was the director of the above play scheduled to open in New York City on January 15, 1951. [redacted] on May 18, 1950, described Nanamaker as a "concealed Communist."

"The Kidders" (Play)

The November 13, 1950, edition of "Show Business" reported that Harold Clurman was doing the casting for the above play which was written by Donald Ogden Stewart and was scheduled to open in New York in January, 1951.

Concerning Clurman, [redacted] reported on July 12, 1950, that Clurman had been a sponsor of the American



Committee for the Protection of Foreign Born, which has been cited as a Communist front by the Attorney General, and in 1940 had been a sponsor of the League of American Writers, which has likewise been so designated. The informant advised that Clurman had been a member of the Advisory Council of the Theatre Arts Committee, which was cited as a Communist front by the Tenney Committee and had been a contributor in 1935 and 1937 to "New Masses," which was cited as Communist by the HCUA.

With regard to Stewart, Los Angeles Informant [redacted] reported that in August, 1950 Stewart had been a member of a special group of the Communist Party in Hollywood in the early days of the movement in that city.

"Traveler Without Luggage" (Play)

The November 27, 1950, edition of "Show Business" announced that Alfred Drake was to be starred in the above new play. On May 18, 1950, [redacted] described Drake as a "concealed Communist."

There follows a brief resume of information concerning Communist infiltration of labor groups in the New York City area:

[redacted] in the fall of 1950 advised that there is a definite group within the Screen Directors' Guild in New York City whom he believes to be either Communists or Communist sympathizers. He advised the headquarters of this group is located at 369 Lexington Avenue, New York City; that it has approximately 100 members and that the current officers and board of directors are, in his opinion, free of Communist influence with the possible exception of William Resnick, who is a member of the board of governors. This source identified the following individuals as being, in his opinion, possibly pro-Communist or sympathetic thereto: Rudolph Carlson, Irving Learner, Sidney Kaufman, William Resnick, Hans Richter, Henry Rodakiewicz, Julian Raffman, Marvin Rothenberg, Joseph Rothman, Bernard Rubin, Edwin Scharf, Leo Seltzer and Walter S. Stern. He also advised there were a few others whom he would put in this same classification but that the above individuals were his principal suspects. He was unable to furnish any specific evidence of actual Party affiliations on the part of the above individuals.

[redacted]

On November 24, 1950, [redacted] a member of Local 306, Motion Picture Operators Union, advised that this local is now being operated by a clique which many of the membership of the union consider to be pro-Communist. The informant advised that Amilie Stephen D'inzillo, who was elected to the position of union delegate in December, 1949, was in his opinion a Communist or a Communist sympathizer for the reason that he had supported Vito Marcantonio in 1949 and 1950. He further stated that D'inzillo has been accused of being a Communist by various members of the local and has not denied the accusation. The informant reported that Benjamin Sheer is Assistant Delegate for the union and a close friend of D'inzillo. He was formerly Brooklyn delegate of the union but had vacated his Brooklyn job when union officials were required to sign non-Communist affidavits under the Taft-Hartley law. According to the informant, members of the local do not consider the President, Herman Gelber, to be a Communist but believe that he might be a sympathizer inasmuch as he has favored D'inzillo and Sheer.

In addition, the informant advised that Al Aptiker, a member of the local in the past, has made collections for Russian War Relief and the Spanish Loyalists. The informant has also heard that during the World's Fair in 1939, Aptiker was used by the Russians to hire all the motion picture operators at the Russian Pavilion. One other member of the local, Abraham Weisburd, according to the informant, was considered to be a Communist. On June 12, 1948, New York Informant [redacted] identified Weisburd as Branch Organizer for the Motion Picture Operators of the Industrial Branch of the Cultural Division of the New York State Communist Party.

[redacted]

VIII - NEW YORK RAMIFICATION OF THE MOTION PICTURE INDUSTRY  
(January 1, 1951 to June 15, 1951)

Labor

On January 11, 1951, [redacted] reported that Local 802 of the American Federation of Musicians is the New York local of this union and has a membership of approximately 30,000. He reported the last election of officers was held December 7, 1950, which elections were won by the anti-Communist group. This informant furnished a list of names of members of this local who had been Communist Party members at one time, which information had been obtained from two members of the local active in the Communist Party in the 1930's. He furnished the names of twenty-five such individuals.

On March 7, 1951, [redacted] also furnished information concerning the American Federation of Musicians stating that neither the International nor Local 802 are Communist-dominated and he estimated that out of 33,000 members of the local there are no more than 500 Communists or Communist sympathizers. This informant furnished a list of 65 current members of Local 802 whom he believed to be either Communists or Communist sympathizers, inasmuch as they are active in the group in the local which supports the Communist Party line.

This source on May 2, 1951, reported that Local 802 of this union had contracted to furnish the bands for the 1951 May Day Parade and pursuant to the contract had furnished 33 bands. [redacted]

On February 21, 1951, [redacted] furnished information concerning Local 306 of the Motion Picture Operators Union in New York City. This informant advised the local has a membership of approximately 2250 and expressed the opinion that the rank and file membership is anti-Communist but the officers are either Communists or Communist sympathizers. Of the officers he named

Amilio S. D'Inaillo as being a Communist or Communist sympathizer and then listed the following local members whom he so classified: Ben Scher, Ben Morrel, Al Aptiker, and Abe Weisburd.

On November 24, 1950, similar information concerning this local and the individuals previously mentioned was furnished by [REDACTED]

#### Actors Equity

The April 20, 1951 edition of the New York Times reported that Actors Equity on April 19, had gone on record as holding that "participants in the Communist conspiracy should be exposed as enemies of the nation."

#### American Guild of Variety Artists

On January 9, 1951, [REDACTED] reported that the National Headquarters of the American Guild of Variety Artists is located in New York City and the Guild has an approximate total membership of 45,000 representing variety artists including those in night clubs, theaters, hotels, circuses, ice shows, et cetera. This source stated that he did not believe the organization was dominated by Communists and the officers as far as he knew were free of any Communist character with the exception of Gypsy Rose Lee who had received considerable publicity following her listing in "Red Channels." Confidential Source [REDACTED] on October 6, 1950, advised that Lee had always been considered sympathetic to the Communist Movement.

#### Association of Documentary and Television Film Cameramen

On July 27, 1950, [REDACTED] advised that the above organization follows the Communist Party line. On August 8, 1950, [REDACTED] reported that in his opinion the association was dominated by the Communists.

[redacted] on August 29, 1950, advised that several members of the association were suspected of being Communists or Communist sympathizers.

On February 6, 1951, [redacted] advised that this organization is part of the National Association of Broadcast Engineers and Technicians representing technical employees of American Broadcasting Company, the National Broadcasting Company and RCA Victor. [redacted] reported the association has a membership of approximately 200 to 250 of those engaged largely in camera and sound work for television and for documentary and educational film for educational and college organizations. This informant stated that the association's officials had been reluctant to sign a non Communist affidavit required by the Taft-Hartley Law and some had refused to take office rather than sign such affidavit. He expressed the opinion, however, that there is only a small group in the association who are real Communists. [redacted]

#### Committee For The Negro in The Arts

The January 17, 1951 edition of the Daily Worker reported that the musical "Just a Little Simple" was near the end of its run and that it had been sponsored by the Committee for the Negro in the Arts. The article indicated the above mentioned musical was written by Alice Childress who has been active in the pro-Communist group in the entertainment field according to Confidential Source [redacted]

New York Informant [redacted] has reported that the work of this committee had formerly been carried out by the Cultural Division of the National Negro Congress. [redacted]

#### Dramatic Workshop

The January 8, 1951 edition of "Show Business" reflects that the Dramatic Workshop was presenting in New York City, a play entitled "A House in Berlin." The February 26, 1951 edition of this same publication announced that Dramatic Workshop was presenting "Macbeth."

The Dramatic Workshop was cited as a Communist front by the California Committee on Un-American Activities in its 1948 report. [REDACTED]

Jefferson Theater Workshop

The Daily Worker of January 9, 1951, reported the Jefferson Theater Workshop was to present a comedy "Night Music" by Clifford Odets early in February. This article mentioned that the workshop had produced "Rehearsal" by Albert Malts during the past season.

The Jefferson Workshop is part of the Jefferson School of Social Science which has been cited by the Attorney General as within the purview of the Loyalty Order. Albert Malts mentioned above, is one of the "Hollywood 10."

National Council of the Arts, Sciences and Professions (ASP)

The January 12, 1951 edition of the Daily Worker reported that the film "Without Prejudice" made in the Soviet Union and reported as "anti-imperialist anti-racist," would be shown on January 13, 1951, under the sponsorship of the ASP.

The February 22, 1951 edition of the same paper reflected that a resolution had been adopted at a semi-annual meeting of the Board of the ASP accusing the United States Board of Parole of discriminatory treatment against eight of the "Hollywood 10."

[REDACTED] advised that the Theater Division of the ASP sponsored a midnight meeting on March 24, 1951, which was addressed by Ben Margolis who spoke concerning the House Committee on Un-American Activities and pointed out that witnesses could take refuge in the 5th Amendment. The next speaker was Howard DaSilva who read a long statement which he had not been allowed to read before the HCUA the theme of which was that he stood on his American rights, would never yield to "Fascist" incursions on them and would continue to fight for peace and democracy.

The next speaker was Will Lee who attacked Larry Parks for his admissions before the HCUA.

The next speaker was Gale Sondergaard who defended her refusal to answer questions of the HCUA identifying the House Committee with the forces leading to war and fascism and identified herself and others like her with the anti-fascist and "peace loving" forces.

[REDACTED] also reports that on April 4, 1951, the Advertising Division of the ASP had sponsored a meeting concerning ways of combating weekly anti-Communist newsletter "Counterattack." Among the speakers at this meeting were Millard Lampell and John Randolph.

The April 12, 1951 edition of the Daily Worker reported that on that evening a meeting was to be called by the ASP in honor of John Howard Lawson, Dalton Trumbo and Albert Maltz, (3 of the "Hollywood 10") who had just been released from prison. This meeting was reported to be a protest rally against the current hearings by the House Committee on Un-American Activities.

[REDACTED] reported that the meeting was attended by approximately 2000 individuals and that Cedric Belfrage, Editor of the "National Guardian," was chairman of the meeting. Maltz was unable to appear because of illness and Belfrage read messages from Albert Deutsch and Donald Ogden Stewart praising the stand which had been taken by the "Hollywood 10." Other speakers at this meeting were Sam Wanamaker, Robert Lees, Dalton Trumbo, Paul Robeson and John Howard Lawson. [REDACTED]

**VIII. NEW YORK RAMIFICATIONS OF THE MOTION PICTURE INDUSTRY**  
**(June 15, 1931 to April 15, 1932)**

On March 14, 1932, [REDACTED]

[REDACTED] furnished considerable information to the Los Angeles Office pertaining to the Communist penetration of the theatre and radio groups in New York City during 1944 - 1947, in which period she was a member of the Communist Party in New York. Although the complete reliability of [REDACTED] is not known at this time, it is noted that she was connected with the New York stage and radio during that period and was a member of the Communist Political Association as well as the Communist Party in New York. She dropped out of the Communist movement in 1947 and shortly thereafter came to Los Angeles.

[REDACTED] advised at the time she first became affiliated with the Communist movement in New York it was known as the Communist Political Association. The general line of persuasion used in getting new recruits at that time was the argument that this organization was not a political party but rather an association, and that its aims in general were to promote a better economic way of life for everyone. She continued that it was apparent that the so-called Cultural Section was made up of numerous groups or branches to which writers, artists, actors, actresses, and other people connected with the stage, and particularly radio, were assigned. She advised she was assigned to a group generally referred to as a Radio Branch although she could not recall that it had any particular name. She recalled that it was made up of a sizable group of people, perhaps 75 to 100, although after the re-organization of the Communist Political Association in 1945 back to the Communist Party, USA, the size of this branch was cut considerably, perhaps to twenty members or under.

According to [REDACTED] the following individuals were members of the Communist Political Association or Communist Party Branches or both to which she was assigned in New York between 1944 and 1947:

Casey Allen	Radio actor
Charley Andrews	Radio director
Mrs. Charles (Ruth) Andrews	Known professional
Fay Baker	Stage and radio actress
Lionel Berman	Representative of Cultural
Shirley Blane	Radio actress Section
Kernit Bloomgarden	Manager for a stage company



Ruth Burrows  
 Fran Corlin  
 Grace Coppin  
 Bob Donnelly  
 Ethel Everett  
 Ruth Gilbert  
 Michael Gordon  
 Dolph Green  
 Walter Gustavson  
 Ed Hall  
 Robert Heller  
  
 Ruth Hill  
 Stephen Hill  
 Jane Hoffman  
 Charlotte Holland  
 Leon Janney  
 Charles Irving  
 Owen Jordan  
 Virginia Kay  
 Donna Keith  
 Adelaide Klein  
 Madeleine Lee  
 Jimmie Lipton  
 Katherine Locke  
 Sylvia Lowy  
 Peter Lyon  
 Mrs. Peter (Jane) Lyon  
 Paul Mann  
 Paul \_\_\_\_\_  
  
 Minerva Pious  
 Josephine Prentice  
 Pearl Fremus  
 Jonas Rosenfield  
 Bob Russell  
 Victor Samrock  
 Ann Shephard  
 Hester Sondergaard  
 John Sylvester  
 Betty Todd  
  
 Sam Vannamaker  
 Betty Finkler  
 Martin Wolfson  
 Leslie Woods  
 Lois Wheeler

Actress  
 Stage actress  
 Radio and stage actor  
 Radio actress  
 Radio actress  
 Theatre Director  
 Student  
 Sound effects man  
 a musician  
 position with Columbia  
 Broadcasting System  
 Actress  
 Actor  
 Stage actress  
 Actress  
 Stage actor  
 Actor  
 Actor  
 Actress  
 Actress  
 Actress  
 Membership Director  
 Actor  
  
 Radio Casting Director  
 Radio writer  
  
 Actor  
 Paid Party teacher or  
 functionary  
 Radio actress  
 Singer  
 Dancer  
 Publicist  
 Lyric writer  
 General Manager of theatre  
 Actress  
 Radio and stage actress  
 Actor  
 Director at Columbia  
 Broadcasting System  
 Stage, film, and radio actor  
 Actress  
 Stage and radio actor  
  
 Actress

**VIII - NEW YORK RAMIFICATIONS OF THE MOTION PICTURE INDUSTRY**

A recent investigation by the New York Office has revealed that George Ettinger, 106 82 Road, Kew Gardens, New York, New York, who has been employed since 1933 as a publicist for Columbia Pictures Corporation, 729 7th Avenue, New York City, signed a Communist Party nominating petition in 1949. In 1944, he was a member of the Forest Hills Club of the Communist Political Association and was invited in November, 1944, to a meeting of Communist Party functionaries of Queens County. In 1948 and 1949, he registered with the American Labor Party, and in 1950, he was seen distributing sample copies of the "Daily Worker." In August, 1950, he stated in a letter to an acquaintance that the National Anthem made him "sick to his stomach" every time he heard it.

According to his neighbors and his fellow workers at Columbia Pictures Corporation, Ettinger is considered to be pro-Communist and pro-Russian.

At the present time, this individual is under consideration for inclusion in the Security Index.

[REDACTED]

VIII. NEW YORK RAMIFICATIONS OF THE MOTION PICTURE INDUSTRY  
(July 15, 1953 - December 15, 1953)

"The World of Sholem Aleichen"

The September 25, 1953, issue of "Counterattack" bitterly attacks several drama critics of the New York press for the tremendous build-up given the stage play "The World of Sholem Aleichen," then making a return seven-week engagement at the Barbinen Plaza Theater.

"Counterattack" singles out Brooks Atkinson, well-known drama critic of the "New York Times" for criticism. Atkinson practically drooled in his write-up of the play, using such superlatives as "remarkable sensitivity" and "great delicacy" to describe the acting. He stated the premiere was "a time for rejoicing. Its best moments fine theater and splendid humanity."

"Counterattack" lists the people who are cashing in on the current run of "The World of Sholem Aleichen" together with their association with various Communist front groups.

"Counterattack" requests its readers to write to Atkinson "and try to wake him up to the fact that many people who truly appreciate the theater do not want to subsidize active Communists and fronters and that they believe he should tell the whole story of productions such as 'The World of Sholem Aleichen.'" [REDACTED]

## VIII. NEW YORK RAMIFICATIONS OF THE MOTION PICTURE INDUSTRY

(December 15, 1953 - July 1, 1954)

### "The Sea Gull"

On page three of the May 21, 1954, edition of "Counter-attack" it is reported that "The Sea Gull," by Chekhov, which is the fourth and last of a series of plays presented this season by the Phoenix Theatre, "fell into the pattern which is shaping up as routine for this new theatre group. Typical combination is -- a big name star -- a sprinkling of fellow-traveling actors -- a plot line which fits or can be utilized for the current Party propaganda line."

### "The Mistress"

On page seven of the June 1, 1954, edition of the "Daily Worker" it is reported that "The Mistress," a new Soviet color film by Maxim Gorky is being shown at the Stanley Theatre in New York City. According to this article, "... this satire of the family of a capitalist in Czarist Russia is as devastating, as subtle and as skillful as the plays of Ibsen or Strindberg. There is this significant difference. While the late 19th Century satires of bourgeois life generally ended in pessimism or mysticism, the Soviet production in its present form not only diagnoses the disease but indicates the remedy."

### "The Inspector General"

According to an article appearing on page seven of the April 29, 1954, edition of the "Daily Worker," this Soviet motion picture, made from Nikolai Gogol's play of the same name, will open at the Stanley Theatre on May 1, 1954. The article states as follows concerning Gogol's original play: "Anyone who has read 'The Inspector General' will agree that it stands alone as a devastating satire on bureaucracy. It's about a penniless traveler who arrives in a small Russian town steeped in corruption and is mistaken by the leading citizens for an inspector and is entertained lavishly and given all the bribes intended to butter up the investigator of irregularities."

**"Attack From the Sea"**

On page seven of the April 22, 1954, edition of the "Daily Worker" it was reported this Soviet film has just opened at the Stanley Theatre in New York City. According to the article, this motion picture is concerned with the temporary alliance formed by England and Russia to stop Napoleon's Mediterranean aggression in the 18th Century.

**"The Magic and the Loss"**

A clipping from page seven of the April 14, 1954, edition of the "Daily Worker" announced "The Broadway play season was brightened last week end by the return of Uta Hagen, that talented and extremely versatile actress, to head a cast of six in 'The Magic and the Loss,' a new drama of domestic problems.....at the Booth Theatre."

Uta Hagen, who is the former wife of Jose Ferrer, [redacted] was reported to be a Communist Party member in either 1944 or 1945 by [redacted]

**Phoenix Theatre**

According to an article appearing on page three of the May 21, 1954, edition of "Counterattack," the Phoenix Theatre "was set up by T. Edward Hambleton and Morris Houghton to produce unusual plays unacceptable to Broadway. Productions are staged in a remodeled movie house outside high cost theatre district. Stage unions, and actors cooperated, taking a top salary of \$100 weekly. Big name actors also cooperated and are a big factor as drawing cards. Operation which began in December 1953, is summed up in theatre terms as 'off-beat' and 'off-Broadway.'"

"Morris Houghton, co-producer and actors who appear regularly seem to share an affinity for supporting Communist fronts. Houghton has been connected with the Nat'l Council of American Soviet Friendship and the Artists Front to Win the War.

"Will Geer, who appeared in two plays, has been identified as a Party member and took refuge in the Fifth Amendment concerning that membership in the course of his wise-cracking testimony before the House Committee in 1951.

"Lou Polen is noted for his leading roles in propaganda plays of the pro-Communist Committee For the Negro in the Arts.

"Sam Jaffe has been 'old faithful' to many fronts, among them the Artists Front to Win the War, the Theatre Arts Committee, the American League for Peace and Democracy and the Nat'l Council of the Arts, Sciences & Professions."

The National Council of American Soviet Friendship, the Committee for the Negro in the Arts, and the American League for Peace and Democracy, have been cited by the Attorney General pursuant to Executive Order 10450.

The Artists Front to Win the War, and the National Council of the Arts, Sciences and Professions, have been cited as Communist front organizations by the Committee on Un-American Activities, United States House of Representatives.

The Theatre Arts Committee has been "cited as a Communist front" by the State of California Committee on Un-American Activities.

#### Club Cinema

On page seven of the December 30, 1953, issue of the "Daily Worker" it was announced that a three-day festival of Soviet Film Classics would be held at Club Cinema, 430 Avenue of the Americas, New York City, during the week end of January 8 - 10, 1954.

[REDACTED] New York City, indicate that Club Cinema was established for the purpose of exhibiting historical, educational and foreign films.

The issues of the "Daily Worker" for each Friday between October 3, 1952, and April 17, 1953, contained advertisements of a number of films to be shown at Club Cinema.

The Division of Licenses of the [REDACTED] reflect that Phillip O. Keeney is the owner of Club Cinema. Phillip Olin Keeney appeared before the Senate Internal Security Subcommittee on February 18, 1953, and refused to answer questions put to him by the Subcommittee. [REDACTED]

**VIII. NEW YORK MANIFICATIONS OF THE MOTION PICTURE INDUSTRY**  
**(July 1, 1954 - December 31, 1954)**

**Creative Film Foundation**

An article appeared on page seven of the November 30, 1954, edition of the "Daily Worker," announcing that a new organization, known as the Creative Film Foundation, Suite 301, 730 Fifth Avenue, New York City, has been formed to aid "the development of movies as a creative fine art form" and to give assistance to film-makers engaged in experimental work.

The New York Office is presently investigating this group as a Communist front organization.

**Foreign Films Exhibited in New York City**

Reviews appearing in various issues of the "Daily Worker" from June to December, 1954, indicate the following foreign-made films have been exhibited at the Stanley Theater in New York City.

"The Crimson Flower" - a series of Soviet animated color cartoons.

"Skanderbeg" - the story of a 16th century leader in the fight of Albania against the Turks.

"A Kingdom on the Waters" - a Hungarian natural science film and a study of the wild life of Hungary.

"Caspian Story" - a Soviet film depicting how the Soviets solve the problem of utilizing the underwater oil in the Caspian Sea.

"The Anna Cross" - a Russian film adapted from one of the classics of Anton Chekhov.

"True Friends" - a Soviet comedy of three middle-aged men attempting to recapture a fragment of their youth.

"We Visit Moscow" - a documentary film regarding a group of British musicians who made a tour of the Soviet Union, the main interest of which is focused on the cultural life in the Soviet Union."

Lenox Studio Workshop

[redacted] a writer for the "Daily Worker" and a confidential informant of the New York Office, informed that the Lenox Studio Workshop produced a play entitled "The Fishermen" by Les Pine, which is described in the "Daily Worker" as a moving drama highlighting a strike of Negro fishermen in a southern seaport. The "Daily Worker" article reports that the cast gives a seasoned and impressive performance of this realistic and robust dramatization of the struggle of Negro working men and their families against social discrimination and economic exploitation.

According to [redacted] the fact that the Lenox Studio Workshop produced this play is an indication that it is at least "progressive" or a "Communist Party influenced organization."

[redacted] of West Los Angeles, California, an admitted Communist Party member from 1944 to the latter part of 1948 and who is cooperative with our Los Angeles Office, advised that he knew Lester Aaron Pine to be a member of the Communist Party in Hollywood and had attended Communist Party meetings with Pine.

The Lenox Studio Workshop is the subject of a pending security investigation by the New York Office.

[redacted]



## IX. INTERNATIONAL RAMIFICATIONS OF COMMUNIST INFILTRATION IN THE MOTION PICTURE INDUSTRY

The essence of this section is this: Communists abroad, particularly in Europe, have striven mightily to infiltrate the motion picture industry, to use film as propaganda weapons, and to discredit American pictures everywhere. Moscow publications (with other foreign Communist publications following their lead) have denounced most American films as tools employed by the capitalist class to maintain its dominant position through the corruption and degeneration of the masses, and to foment war. "Progressive" American films, featuring known Communists or fellow-travelers, are praised by the Communist press. Pro-American films are ridiculed and denounced. Films featuring anti-Communist stars -- particularly those who testified before the House Committee concerning Communist infiltration in Hollywood -- were banned in some of the satellite countries.

### France

Communist infiltration of the motion picture industry was especially successful in France as of the fall of 1947.

In November, 1947 French Communists and fellow-travelers protested to the U.S. State Department against the deportation of the composer, Hanns Eisler. According to the State Department, the French Communist Party desired that Eisler visit France to write the music for a film, "Alice in Wonderland." This satire on present-day society apparently originated with Lou Bunin, an American technician who had come to France to "escape the tyranny of Walt Disney and to breathe the air of liberty." Bunin, and other American technicians who allegedly accompanied him, were very favorably treated in the French Communist press. The protest against Eisler's deportation was allegedly made in response to a communication from Charlie Chaplin to the artist, Pablo Picasso. However, a source close to Picasso stated that Chaplin's message was actually addressed to the French Communist Party which concocted the Chaplin-Picasso arrangements. (IX, 1,2)

In December, 1947 the Bureau's representative in Paris made available a dispatch prepared by a Mr. Chipman on French Communist activities in the motion picture field. This lengthy dispatch is very briefly summarized:

In keeping with the campaign launched by French Communists in October, 1947 against the United States and American culture, a particularly violent attack was made against American films. At the same time, Party leaders stressed the tremendous importance of films as a weapon in ideological warfare; they were deemed to be weapons whoever wielded them, whether he be capitalist or Communist. Hence the "necessity" of gaining control of them. Pro-American films were viciously criticized as being corrupting and "war-mongering." A few films, which depicted America at its worst, were praised, and Communist or fellow-traveler stars were highly lauded.

Another aspect of the Anti-American campaign was the Party's exaggerated praise of Soviet motion pictures and its effort to intensify interest in Soviet films. (IX, 2-4)

PJBurke:jmc

NOTE: Source-references are to Section and page of Running Memorandum current as of 7-15-49, of which this is a condensation.

The Communist Party was most successful in penetrating the services of the French governmental and government-subsidized motion picture organizations. At the same time, the Party exercised considerable influence over film production through agents in various French motion picture companies, and through motion picture censorship. Among the organizations reported to be apparently under Communist domination were the "French National Center of Cinematography," "The Higher Institute for Motion Picture Study," the Government-supported "Cinematique," and the "Federation of Motion Picture Clubs." The Party also penetrated the "French Motion Picture Committee for the United Nations," and several French motion picture companies were under Communist control. One of the larger companies under Communist influence was "Cine France." (IX, 4,5)

Apparently with the thought of using motion picture groups formed in France as a point of departure for the infiltration of the motion picture industry of other countries, the Party established several international associations embracing various aspects of motion picture activity. Three such associations were formed in September, 1947. One of these, the "International Federation of Cinema Clubs," was headquartered in Paris. The French unit was chosen as leader. This indicated that the policies prevalent in the Communist-influenced French cinema clubs would be introduced into the international movement, i.e., the Communist line would be followed in the "interpretive talks" accompanying each showing, and interest in Soviet and pro-Communist films would be encouraged, to the detriment of American films. (IX, 5,6)

In November, 1948 [redacted] reported that "Sovexport film" controlled all French moving picture activities. This organization was reported to be a branch of "Interkino," headed by one Kisselov. (IX, 11: [redacted])

#### U.S.S.R.

Moscow publications denounced American "crime thrillers" in 1947-49 as poisoning the minds of millions of theater-goers. They charged that American pictures usually illustrated only diverse methods of committing murder, and called for world domination by the United States. They criticized the House Committee on Un-American Activities for persecuting progressive-minded people. They contended that all films have a political aspect — there is no such thing as "pure art." Capitalist artists use their art to demoralize and weaken the will of the people, thereby helping the capitalist class to increase its power over the workers. (IX, 8,9,13)

Following Moscow's lead, the anti-Soviet film, "The Iron Curtain," was strongly denounced by Communists in Rome, Milan and Venice. (IX, 9,12,13)

The West Coast Communist newspaper Daily People's World of March 31, 1949 declared that the Soviet Union had its answer to "The Iron Curtain" in a film entitled, "Meeting on the Elbe." The latter allegedly depicted a U.S. spy who attempted to obtain secret technical information from the Soviet zone of Germany; the picture was said to have labeled "American imperialists" as the enemy of world peace. (IX, 13: [redacted])

### Peace Congress in Poland, 1948

A manifesto was reported to have been issued by motion picture workers attending this congress; it called for the transformation of moving pictures into a powerful weapon in the struggle (1) for the development of the culture of peoples; (2) for the suppression of racial discrimination; and (3) against forces preparing for another war. It urged motion picture workers to refuse to collaborate in the production of war-mongering films, and urged distributors and public to obstruct the circulation of such pictures. (IX, 10: [REDACTED])

### Hungary

According to the Washington Star of February 4, 1948, the Hungarian Government banned certain American films starring actors who had been outspokenly anti-Communist. (IX, 7)

In the fall of 1948, Paul Jarrico (a member of the Communist Party - USA according to Los Angeles Informant [REDACTED]) returned from a trip to Europe. He told Los Angeles Informant [REDACTED] that he was endeavoring to obtain capital so that he might return to Hungary to make a picture. Potential backers in Hollywood declined to invest because the script featured a Communist as the hero of the picture.

(IX, 11: [REDACTED])

### Australia

The Daily Worker of September 21, 1948 reflected Australian Communist criticism of American films as being under the control of "Wall Street." It was charged that these films emphasized individualism and served big business interests. (IX, 12: [REDACTED])

### England

Following the House Committee hearings on Communism in Hollywood in 1947, a pamphlet was published in England under the title, "The Hollywood Trial." It strongly supported the "unfriendly witnesses." (IX, 12: [REDACTED])

### Israel

An article in the October 11, 1948 issue of Variety indicated that several individuals in the Hollywood motion picture industry had become interested in establishing the "Israeli Film Studio" in Israel, with a capital of \$800,000. Several of those named in Variety and the B'nai B'rith Messenger as being interested in the studio had been close associates of Communist Party members and had allowed their names to be used as sponsors of Communist front organizations.

(IX, 12: [REDACTED])

**IX. INTERNATIONAL RAMIFICATIONS OF COMMUNIST INFILTRATION INTO THE  
MOTION PICTURE INDUSTRY**  
**(July 15, 1949 to April 15, 1950)**

The October 7, 1949, issue of Film Daily reported that the Soviet Government had screened twenty-four pictures submitted to it for review and desired only to purchase four or five of those submitted and was haggling over the price of those to be purchased. These pictures were those submitted in accordance with an agreement reached by Eric Johnston during a tour to Russia for the purpose of selling films to Russia.

The October 11, 1949, issue of the Daily Worker in a column by David Platt reported that the Progressive Film Workers and Journalists to the 4th International Film Festival held in Marianske Lazne, Czechoslovakia, had adopted a resolution stating that the art of the film, which should contribute to the happiness of mankind, was being misused toward the destructive ends of war. The resolution also condemned war hysteria, racial discrimination and the spreading of hatred between nations. Among the individuals who signed this resolution was Paul Strand of the United States.

The December 7, 1949, issue of New Times, a weekly journal published in Moscow, Russia, contained an article entitled "The Perugia Cinema Convention." This article referred to the "Hollywood Ten" who had sent a collective letter to the Perugia Convention describing what the article indicated to be "the state of the cinema in the United States where the monopolies repress everything progressive." The article continued by stating, the letter "painted a picture revealing morals and masses of vaunted American democracy in all their naked ugliness. In one of its resolutions the Perugia Convention protested against the attempts to lay a police ban on the activities of progressive American artists."

Also, according to the article, "the Convention condemned Hollywood's productions as inimical to the interests of the people, as designed to depose the minds of the masses, as propagating war and serving the interests of the American monopolies."

The Bureau representative in Paris on July 12, 1949, requested by cable, information concerning one Elia Laphone described as the European representative of RKO in Paris inasmuch as this individual had been reported as a secret Communist agent. The Bureau had no record concerning this person.

Tolson \_\_\_\_\_  
Ladd \_\_\_\_\_  
Clegg \_\_\_\_\_  
Glavin \_\_\_\_\_  
Nichols \_\_\_\_\_  
Rosen \_\_\_\_\_  
Tracy \_\_\_\_\_  
Harbo \_\_\_\_\_  
Mohr \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Nease \_\_\_\_\_  
Gandy \_\_\_\_\_

GHS:jgh:kmb

**IX. INTERNATIONAL RAMIFICATIONS OF COMMUNIST INFILTRATION IN THE MOTION PICTURE INDUSTRY**  
(April 16, 1950, to June 23, 1950)

The May 19, 1950, issue of the "Daily Worker" contained an article dated at Peking, China, which stated that the All China Federation of Literature and Arts Circles and the All China Association of Cinema Workers had issued a statement on April 25, 1950, protesting the "persecution" of the "Hollywood Ten." According to this article, the statement had expressed "wholehearted support for the righteous stand of John Howard Lawson and nine other film workers, and indignant opposition to the increasingly naked anti-democratic, Fascist, and criminal actions of the reactionary American ruling class."

The May 30, 1950, edition of the "Daily Worker" in a column by David Platt, stated that overseas protests against the sentencing of the "Hollywood Ten" had been increasing, stating that a letter had been received from Dr. Jean Dalsace of France criticizing the prosecution of the "Ten" and the fact that a long article on the case would appear in the next issue of "Lettres Francaises." Dr. Dalsace was also quoted as having said that the Permanent Committee of the Partisans of Peace and Liberty had been advised of the case and that the newspaper "Action" would publish a protest and in addition the Committee for the Defense of French Films was taking an active interest in the case.

In the column by Platt appearing in the June 7, 1950, edition of the "Daily Worker" it was stated that three of Great Britain's most powerful movie organizations representing film workers in Britain had recorded protests against the sentencing of the "Hollywood Ten." He identified these organizations as the British Film Academy, the Association of Cinematograph and Allied Technicians, and the Screen Writers Association.

The "Daily Worker" column by Platt appearing in the June 21, 1950, issue indicated that an editorial in the summer issue of "Sequence," British film quarterly, had arrived in the United States which stated that there was no justification of the "savagery of the sentence imposed on the Hollywood Ten." Platt quoted a portion of this editorial indicating that the "Hollywood Ten" had been victims of "intolerance and hysteria."

The May 26, 1950, issue of "Soviet News" published by the Press Department of the Soviet Embassy in London, England, contained an article concerning a letter by Howard Fast addressed to Soviet writers in which Fast

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Ladd \_\_\_\_\_  
Clegg \_\_\_\_\_  
Glavin \_\_\_\_\_  
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Tracy \_\_\_\_\_  
Harbo \_\_\_\_\_  
Mohr \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Nease \_\_\_\_\_  
Gandy \_\_\_\_\_

GHS:jgh

requested his Soviet colleagues to raise their voices in defense of American progressives who were being persecuted in the United States. This article quoted the Fast letter as stating that the features of Fascism are becoming discernible in America and that "the horrible darkness of this last night of monopoly capitalism is beginning to descend over our beautiful land and over our people."

The article continued by stating that a reply had been made to Fast's letter by Konstantin Simenov, Nikolai Tikhonov, Vsevolod Vistnevsky, Samuil Marshak, Mikhail Chisareli and other writers in the Soviet Union. The reply by these writers reportedly stated that the writers of the Soviet Union protested against the imprisonment of Eugene Dennis and protested against the approval by the United States Supreme Court of the sentences in the cases of John Howard Lawson and Dalton Trumbo, whom the letter described as "peace champions."

The article was extremely critical of the United States and its current activities in the anti-Communist field indicating that this country had embarked on a program of imprisonment which would result in the fact that there would not be enough prisons in the United States to hold those to be imprisoned. Among other statements included in this letter were the following: "Let the cowardly political gangsters and new fangled gestapo men from the FBI know that an account of their crimes has been opened." "..... As to the Washington jailers, let them remember the Nuremberg noose which ended the life of their spiritual fathers. Hands off the friends of peace and freedom."

[REDACTED] Memo from Scatterday to Baumgardner [REDACTED]

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Glavin \_\_\_\_\_  
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Rosen \_\_\_\_\_  
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Harbo \_\_\_\_\_  
Mohr \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Nease \_\_\_\_\_  
Gandy \_\_\_\_\_

**IX. - INTERNATIONAL RAMIFICATIONS OF COMMUNIST INFILTRATION IN  
THE MOTION PICTURE INDUSTRY  
(June 24, 1950, to December 31, 1950)**

**International Film Festival**

The July 13, 1950, edition of the "Daily Worker" reported that the Fifth International Film Festival was to be held in Czechoslovakia beginning July 15, 1950, and that David Platt of the "Daily Worker" would be in attendance. The article indicated that films would be presented from Germany, China, Soviet Union, France, Great Britain, India, Mexico, the United States, et cetera.

The July 26, 1950, edition of the "Daily Worker" contained an article concerning the Film Festival which stated that Samuel Sillen, editor of "Masses and Mainstream", was also in attendance at the Festival and had received a standing ovation for his report to the Festival concerning the "Hollywood 10." Sillen reportedly told the Festival that the "Hollywood 10" were in prison because they were opposed to films for war and had refused to make films which degrade and brutalize the minds of the people. David Platt's column in this issue of the paper indicated that tremendous applause greeted the Czechoslovakian Minister of Information and Public Culture and that standing ovations had been given the delegates from the Soviet Union, China, Korea and to the "People's Democracies." The speech by the Minister of Information and Public Culture referred to the "barbarous crimes perpetrated by the American imperialists against the People's Democracy of Korea and referred to the "poisonous films" being put out in Hollywood. [REDACTED]

Platt's column in the August 2, 1950, edition of the "Daily Worker" stated that the film industries of the Soviet Union, China and the "People's Democracies" were serving the cause of peace and the advancement of humanity while the film industry of the United States, because it is controlled "by the same gang who owns the munitions industry and has become an instrument for war and the destruction of humanity." He then continued to berate and criticize the film industry in the United States. [REDACTED]

Platt's column in the August 10, 1950, edition of the "Daily Worker" refers to a film shown at the Festival

entitled "Plot of the Condemned" produced in the Soviet Union. Platt indicated that the film shows that Wall Street agents were behind the plot to penetrate the People's Democracy (referring to Czechoslovakia) with the Marshall Plan as a means of getting control of the country and restoring the capitalist economy. The picture shows how this plot, which had the support of the Yugoslav Minister and the Cardinals of the Catholic Church, was exposed and defeated by the progressive forces under the leadership of the Communist Party. Platt stated that the criticisms which had been directed against this film in the United States as being anti-American propaganda were ridiculous and that the film was not anti-American but was anti-imperialist, anti-Wall Street, anti-Marshall Plan and was a factual story of what actually took place. [REDACTED]

Platt's column in the August 22, 1950, edition of the "Daily Worker" stated that he had been a delegate elected to the Working Commission of Film Workers and Journalists which was the guiding body of the Film Festival. This Commission was for the purpose of organizing the Film Conference to prepare for an International Film Journal and to act as a continuations committee to plan the next film festival. [REDACTED]

"The Worker" of September 24, 1950, contained another article by Platt concerning the Festival which was devoted primarily to his praise of four films from the People's Republic of China. [REDACTED]

The November 25, 1950, issue of the "Central European Observer" on page 249, contained an article concerning the Film Festival. This article stated that emphasis at the Festival had been placed on films for peace and social progress which was in contrast to the films from the capitalist countries. The article referred to films from the United States as "the empty, brutal and decadent films of the USA" which were contrasted to the healthy, forward-looking films of the USSR, China, the Eastern German Republic and the People's Democracies. The article was devoted primarily to criticism of films from the capitalist countries and the film industries in such countries and to praise of Soviet and satellite films. [REDACTED]



Miscellaneous

The August 21, 1950, issue of the "Washington Post" contained a news item indicating that a film entitled "Secret Mission" had been presented in Moscow and was the story of an alleged American and British wartime conspiracy to betray the Russians to the Germans. According to the picture, British Prime Minister Churchill appealed to Stalin for aid and when Stalin informed him that the Red Army would launch an offensive in mid-January, Churchill had communicated the Soviet plan to the German High Command. [REDACTED]

The column of David Platt appearing in the September 15, 1950, issue of the "Daily Worker" referred to the assistance which satellite countries were receiving from the Soviet Union with regard to their film industries and stated that the Soviet Government was helping to build national film studios in Rumania and Bulgaria and had been sending technicians, actors, directors and producers to the People's Democracies. The article also indicated that the "People's Democracies" were assisting each other's film activities. [REDACTED]

Platt's column in the September 1, 1950, edition of the "Daily Worker" referred to a "peace film" which was being undertaken by the Dutch Director, Joris Ivens, which picture he was to produce for the World Peace Committee. Ivens stated that he was requesting the cooperation of all progressive film makers in producing the film which would "portray the various national forms of this struggle." Ivens reportedly stated that he hoped the film would be ready in the near future and would be shown at meetings in every town and village and the people everywhere would get to know the faces of "many of the best-known and best-loved fighters for peace - Joliet-Curie, Mrs. Cotton, Paul Robeson and many others." [REDACTED]

**IX. INTERNATIONAL RAMIFICATIONS OF COMMUNIST INFILTRATION IN THE MOTION PICTURE INDUSTRY (June 15, 1951 to April 15, 1952)**

**France**

The Magazine Section of "The Worker" of 3-30-52, contained an article by David Platt entitled "Hollywood to Come In Seven Weeks." This article stated in part that the French film industry is in a serious crisis with production at a virtual standstill. According to this article, at the end of the year seventy-one completed French films were collecting dust on shelves because there were no available theatres in which to show them. The article further reflected that "the big money in America is trying to take over the French film industry because the 'French cinema has refused to take part in the ideological campaign of war hysteria launched by Hollywood'". It was stated that there are hundreds of unemployed technicians in France, but it was impossible to get together a technical crew. The article reflected, however, that the French movie artists were fighting back and rallying the entire country to their support and that a similar campaign undertaken in 1948 saved the French movie industry from collapse.

("The Worker" 3-30-52)

**England**

[REDACTED]

Mexico

As has been previously reported, [REDACTED] a reliable informant of the Los Angeles Office, advised that he had heard rumors concerning the setting up of a "haven" at Lake Chapelle, Mexico, for members of the so-called "Hollywood Ten." Gordon Kahn was reportedly one of the most active and interested principals in the establishing of this "haven". [REDACTED]

[REDACTED]

It was further reported that another idea in connection with the formation of this motion picture company allegedly would be to produce pictures to combat racial discrimination in the United States and the penetration of imperialism into Latin America. [REDACTED]

Subsequent information received in November, 1951, indicated that Robert Rossen, a motion picture director mentioned in the HCUA hearings regarding Communists in the motion picture industry, and John Bright, a motion picture writer, were reportedly involved in discussions with Kahn and Malta in regard to this film company.

[REDACTED]

**IX. INTERNATIONAL MANIPULATIONS OF COMMUNIST INFILTRATION  
IN THE MOTION PICTURE INDUSTRY**  
(July 15, 1939, to February 15, 1953)

**Italy**

According to information received from the Central Intelligence Agency, a group of American Communists had formed an organization in 1931 under the name Riviera Films, Inc., to engage in the production of motion pictures in Italy although the organization was actually incorporated in New York State.

Investigation of this organization reflected the more important members to be John Weber, Bernard Vorhaus, Joseph Losey and Ben Barman, all of whom are known to have extensive Communist backgrounds.

According to [REDACTED]

[REDACTED] United Artists entered into two separate agreements with Riviera Films to release two films in the United States. One agreement covered the film "Encounter" while the other covered the film "Finishing School." The contracts of United Artists with Riviera Films for the release of these two films were negotiated by United Artists' continental representative, Paris, France, and Bernard Vorhaus of the Riviera Films in Rome, Italy. Although it is the understanding at United Artists that Riviera Films is a New York corporation with offices at 521 Fifth Avenue, New York City, they have had no contact with anyone at that address, all dealings having been made directly with Vorhaus in Rome.

According to [REDACTED] these agreements with Riviera Films were entered into before investigation into the background of the individuals connected with this organization was conducted. When the background of these individuals was called to the attention of United Artists, [REDACTED] made a trip to Rome to cancel United Artists' agreements with Riviera Films.

When [REDACTED] reached Italy he was advised that the Italian Government through Cines, which [REDACTED] described as one of the oldest film corporations in the world and controlled and operated by the Italian Government, had advanced the money for the production of "Finishing School." Cines had also arranged for

a wealthy Italian national by the name of Baiocchi to advance the money for the production of "Encounter."

[redacted] was advised by officials of the Italian Government that Cines had made inquiry concerning the background of those individuals connected with Riviera Films at the United States Embassy in Rome and the Embassy had failed to furnish Cines with the complete background of these individuals and as a result of this inquiry arrangements were made for Riviera Films to produce "Encounter" and "Finishing School." According to [redacted] in view of the United States dollar shortage in Italy the Italian Government wanted to prevent United Artists from breaching its contract with Riviera Films and informed United Artists that if they did breach this contract they would be barred from doing further business in Italy.

United Artists then called a series of conferences both in Rome and in the United States in which members of the United States State Department, officials of the Italian Government, representatives of Cines, the American Legion, American Federation of Labor Film Council, and others participated in an effort to work out a compromise arrangement suitable to all concerned.

An arrangement was reached whereby the Italian Government took over the interest of Riviera Films in the film "Finishing School" and Baiocchi has secured the interest of Riviera Films in the film "Encounter." A new contract has been drawn between United Artists and Cines for the release of "Finishing School" and a similar contract is being negotiated between Baiocchi and United Artists for the release of "Encounter" in the United States.

[redacted] stated that "Encounter" and "Finishing School" are the only films completed by Riviera Films to his knowledge and that he has been advised by officials of Cines that Riviera Films, Inc., is now out of business because it no longer can obtain money or facilities for making film and further, those individuals connected with Riviera Films cannot secure employment in the movie industry since that industry is indirectly operated by and controlled by the Italian Government and these individuals are now considered undesirable by the Italian Government. [redacted]

Tolson \_\_\_\_\_  
Ladd \_\_\_\_\_  
Nichols \_\_\_\_\_  
Belmont \_\_\_\_\_  
Clegg \_\_\_\_\_  
Glavin \_\_\_\_\_  
Harbo \_\_\_\_\_  
Rosen \_\_\_\_\_  
Tracy \_\_\_\_\_  
Laughlin \_\_\_\_\_  
Mohr \_\_\_\_\_  
Winterrowd \_\_\_\_\_  
Tele. Rm. \_\_\_\_\_  
Holloman \_\_\_\_\_  
Gandy \_\_\_\_\_

**IX INTERNATIONAL RAMIFICATIONS OF COMMUNIST INFILTRATION**  
**IN THE MOTION PICTURE INDUSTRY**

**(February 15, 1953 - July 15, 1953)**

**France**

According to a Foreign Service dispatch from the American Embassy in Paris to the Department of State in Washington, D. C., dated March 3, 1953, the Syndicat Autonome du Cinema Francaise, the trade union of workers in the French film industry, was organized in July, 1952, to combat the influence of the Communist-dominated CGT. According to the above dispatch, this new union claims to have had in the short period of its existence a surprising success and claims to account for eighty per cent of the cameramen and soundmen engaged in the production of French newsmagazines, fifty per cent of the technicians in the field of television and twenty-five per cent of the personnel engaged in film laboratory work.

This organization carries on an extensive campaign against individual Communists in the film industry in France and frequently makes direct representations to producers, including American producers about to begin the production of films in France when such production entails employment of CGT unionists. According to the above communication, the CGT is equivalent to the Communist Party. In line with their campaign against individual Communists, the organization recently invited the attention of the American film director Anatole Litvak, now engaged in production at Nice of a film financed jointly by a French film company and United Artists, to the fact that among those personally selected by him to appear in this feature are three "militant Communists," including a script writer, a chief designer and production director.

The above State Department dispatch indicated that Mr. Litvak has taken no action in this matter allegedly because of his former acquaintanceship with the individuals involved and because of indifference as to their political beliefs. According to M. Jenger, Secretary General of the Syndicat, this attitude undermines the efforts of the Syndicat to combat the Communists and the significance of Hollywood's professions of distaste for Communists.

M. Jenger, according to this dispatch, recently entered into correspondence with Mr. Roy Brown, International Representative of the International Alliance of Theatrical Stage Employees and Motion Picture Machine Operators of the United States and Canada, in order to ask for an exchange of information relating to the Communist affiliations of persons engaged in the film industry. Similar steps have been taken by Jenger with film workers' unions in other countries, including Italy, Spain, Brazil, Belgium and the Netherlands. Unfortunately, an offer to exchange information in this field with the British film workers' union backfired inasmuch as the secretary of the union who received the communication turned it over to the COT.

[REDACTED]

**IX. INTERNATIONAL RAMIFICATIONS OF COMMUNIST INFILTRATION  
IN THE MOTION PICTURE INDUSTRY  
(July 15, 1953 - December 15, 1953)**

**Japan**

An editorial entitled "The Fuse is Burning . . . Anti-Americanism in Japan Films," portions of which are quoted below, appears in the October 10, 1953, edition of "The Film Daily," a trade paper published in New York City.

"The increasing gravity of the situation confronting our industry--and our country--in Japan is sharply lined by a shocking development which was the subject of recent cable dispatches in this industry newspaper as well as the lay press.

"The reference, of course, is to a Japanese motion picture, 'Akasen Kichi,' or, to give it its American title, 'Red Line Military Base,' which a major Nippon company, Toho, was about to place in release.

"Only sharp protests by both Japanese and American interests caused Toho to withhold the picture 'for further study.' Whether it actually will be placed in distribution later is dubious because the theme and treatment are flagrantly anti-American. The diplomatic comment of Frank Waring of the American Embassy staff in Tokyo, 'We don't like this kind of picture,' actually impresses as the under-statement of the year.

"That such a picture as 'Red Line Military Base' should be produced in Japan is astounding and alarming enough; that it should bear the seal of a responsible major company is infinitely worse.



"The anti-American line in the Toho picture is the Communist line, without deviation. The Tokyo Evening News appraised it rightly when it declared in its own page one editorial that the picture is designed 'like no other picture produced to date, to stir the hatred and disgust of one friendly people for another.'

"The picture's story is concerned with what a repatriated Japanese soldier finds when he returns to his home in Mt. Fuji's foothills where a U. S. Security Base has been established. It is an unsavory, sordid melange of lecherous GI's, Japanese prostitutes, pimps, dope peddlers, corrupt officials, with a leavening of miscegnation.

"The message left to the audience--again quoting the Tokyo Evening News editorial--is this: 'American soldiers are polluting Japan with their lechery and are turning the country into a cesspool. The shame of Japan can be wiped out only by ridding the country of these Americans. Unless this is done, Japan will sink into moral degradation.'

"There is a further unhappy disturbing aspect of this particular cinematic insult and it is this: Three Americans, ex-GI's, are in the cast, and were to be the subject of special billing.

"You do not have to be a psychologist to figure out the implications, warranted or otherwise, do you?

"And those implications, and their potential effects, extend well beyond our own industry.

"That applies no less to another strange recent development in Japan which found four distinguished American scientists, in Tokyo for the International Conference on Theoretical

Physico, emerging from a private screening of the controversial picture, 'Hiroshima,' to recommend that it 'be shown throughout the world,' according to press dispatches.

"This particular picture was financed and produced by the Japan Teachers Union, with some assistance from Shochiku Motion Picture Co. It has some 'choice' sequences, including the reading of the 'confession' of the pilot of the B-29 which dropped the A-bomb and the peddling of fragments of the bones of bomb victims to American troops as war souvenirs.

"There, again, the evidence of Red penetration is crystal clear, is it not?

"These happenings in the Japanese industry, with their curious American assists, would seem to throw considerable light on why the INS in a recent Tokyo dispatch reported, 'Reliable sources disclosed today that American military planners are conclusively scrapping plans for the Japanese to play any significant major part in Far East defense.'"

Tolson \_\_\_\_\_  
Ladd \_\_\_\_\_  
Nichols \_\_\_\_\_  
Belmont \_\_\_\_\_  
Clegg \_\_\_\_\_  
Glavin \_\_\_\_\_  
Harbo \_\_\_\_\_  
Rosen \_\_\_\_\_  
Tracy \_\_\_\_\_  
Gandy \_\_\_\_\_  
Mohr \_\_\_\_\_  
Winterrowd \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Holloman \_\_\_\_\_  
Miss Gandy \_\_\_\_\_

**IX. INTERNATIONAL RAMIFICATIONS OF COMMUNIST INFILTRATION IN THE MOTION PICTURE INDUSTRY**

(December 15, 1953 - July 1, 1954)

**England**

**"The Crucible"**

On page eight of the May 9, 1954, edition of "The Worker" appears an article which states that "Hollywood producers refused to handle Arthur Miller's stirring play 'The Crucible,' which deals with a 17th Century McCarthyite witch hunt, for obvious reasons, but a couple of British movie-makers appear interested in bringing it to the screen."

Concerning Arthur Miller, mentioned above, an article appearing in the April 1, 1954, edition of the "Washington Star" states that Miller's application for a passport to travel to Europe was rejected by the State Department. Miller said a charge "that I am supporting any Communist cause is not true."

Miller is also the author of the popular Broadway play "Death of a Salesman."

**Russia**

**"Comedie Francaise"**

An article appearing on page seven of the April 28, 1954, edition of the "Daily Worker," datelined Moscow, states the Soviet public enthusiastically received the "Comedie Francaise" during the visit of that group during April, 1954.

According to the article, "This visit to Moscow and Leningrad was made at Soviet suggestion," since there have recently been many instances of Soviet artists going to France. The article concluded "It was felt that, to be effective, cultural relations should be reciprocal."

## HUNGARY

### Miscellaneous

An article appearing on page seven of the April 22, 1954, edition of the "Daily Worker" glowingly describes the efforts made by the Hungarian State Government in providing rest homes for aged Hungarian actors and actresses. A typical example of Soviet propaganda quoted from this article states: "In the homes of the aged actors and actresses are evident all the beauties of the theatre and the happy serenity with which they are rewarded for their art."

## Spain

### "Le Salaire de la Peur"

A Foreign Service Despatch of the State Department from the American Embassy in Madrid outlines the press reactions to the screening of the captioned anti-American motion picture.

According to the despatch, the film was praised highly in the Madrid press. Although no reference was made to the anti-American content in the film, all the critics appeared to take their lead from the fact that the film had won first prize at the Cannes Film Festival in April, 1953, and that ipso facto made it a great film.

The despatch continued that "It is interesting to note that the film has been championed in France by Communist 'l'Humanite' in Paris for its 'just portrayal of the capitalist oppressors' and has been on its recommended-to-see list for the faithful over a six-month period." (105-6574-41)

## Mexico

### Amigos Del Cine (Friends of the Motion Picture)

A confidential informant of the Legal Attache in Mexico City reported on September 11, 1953, that Amigos Del Cine was being organized in Mexico City by three Americans and a group of Mexicans. The purpose of the group was to secure financial backing to produce motion picture "shorts" of a "cultural nature."

Subsequent to the organizational period, this group planned to undertake the production of a full-length motion picture of "social significance." According to this informant, the term "social significance" meant that the picture would follow the Communist line.

Other confidential informants advised the Legal Attache that all members of the group were associated with Communist activities in Mexico.

On February 8, 1954, a confidential informant reported to the Legal Attache that no meetings of the organization are being held because of the inability of the group to secure adequate financial support for the project. [REDACTED]

**II. INTERNATIONAL MANIPULATIONS OF COMMUNIST INFILTRATION IN THE  
MOTION PICTURE INDUSTRY**

**(July 1, 1954 - December 31, 1954)**

**JAPAN**

An article appeared in the July 22, 1954, edition of "The Film Daily," a trade paper published in New York City, captioned "Connie Pictures Flop in Japan." The article itself was written by a representative of the Film Daily's Bureau at Tokyo, Japan. According to the article, Hokusai Eiga, the prime distributor of Soviet and domestic Communist propaganda motion pictures, has been a business failure. However, another effort will be made to distribute such movies through the formation of the Independent Film Company Limited. Eiga's defunct firm did not announce its obligations but, since the successor company states it will take four years to pay these debts, it can be assumed that they are considerable.

The article continued that rumor and speculation has it that an undisclosed contact is in Hong Kong awaiting additional funds from Red China to prime Independent Film Company Limited activity and another contact is eagerly awaiting a film figure's return from France with sufficient money to finance the new company's projects.

The officers of the newly formed Independent Film Company Limited are:

President - Takeo Ito

Directors - Torizo Matsumoto  
Tengo Yamada  
Shotake Kado  
Tokuji Fujimoto  
Chikateru Yamaguchi  
Susumu Atsumi

**IX. INTERNATIONAL RAMIFICATIONS OF COMMUNIST INFILTRATION IN  
THE MOTION PICTURE INDUSTRY**  
(January 1, 1955 - June 30, 1955)

**Japan**

**"Hiroshima"**

An article appearing on page six of the April 19, 1955, issue of the "Daily Worker," east coast Communist newspaper, announced that the next attraction at the Baronet Theater in New York City will be "the powerful Japanese antiwar film, 'Hiroshima.'" The film was produced in Japan and directed by Thideo Sekigawa, "a prize winner at the Venice Film Festival."

A subsequent article appearing on page six of the May 18, 1955, edition of the "Daily Worker" reports that "Hiroshima" opened at the Baronet Theater on May 17, 1955. David Platt, "Daily Worker" film critic, writes "It ('Hiroshima') contains scenes of such nightmarish sorrow and agony as humanity has seldom experienced.

"There comes to mind the horrible slaughter by the Nazis of six million Jews but it took several years for these demons to fry them in gas ovens and make lampshades out of their fleshly remains.

"The Hiroshima tragedy was different. This was a sudden visitation. An unexpected horror."

The critic then describes the devastating effect the dropping of the Atomic Bomb had on the City of Hiroshima and its citizens. This naturally leads to an attack upon experimental Atomic Bomb detonations presently engaged in by "some cynical and cruel Americans" in Nevada.

**"Atom Bombed Children of Hiroshima"**

On November 29, 1954, [REDACTED]  
[REDACTED] United States Customs, New York City, advised the

New York Office that the Customs Service was holding a Japanese propaganda film entitled "Atom Bombed Children of Hiroshima."

Two Agents of the New York Office viewed the film. According to the Agents, the most obvious theme of the picture was that the Atom Bomb should be outlawed and constant references were made to this idea throughout the entire film. Another thought which the picture obviously attempted to convey was that war is the greatest of evils and should be abolished because of the terror which results from it. The film, which is in Japanese with English subtitles, asserted that the survivors of Hiroshima would continue to work for peace.

It was the opinion of the Agents who viewed the film that it was a sensational type of production in that it portrayed the innocent Japanese people as being the victims of the tremendously destructive Atom Bomb.

The United States Customs Service advised the New York Office that the Yamaoka Company, 52 Wall Street, New York 5, New York, was the consignee of prints of this film.

The Department by letter dated December 17, 1954, requested that the Bureau determine whether the Yamaoka Company occupied an agency status as defined by the Foreign Agents Registration Act of 1938 since it possessed prints of a similar film, that is, "Hiroshima." The Department stated that the film, "Atom Bombed Children of Hiroshima," is being considered as potential propaganda.

Mr. and Mrs. Yamaoka, owners of the Yamaoka Company, were interviewed on February 10, 1955, and advised that their interest in the film "Hiroshima," prints of which they received in April, 1954, and other film imports was solely financial.

Mrs. Yamaoka advised that all "objectionable scenes" have been deleted from the revised and edited version of the film "Hiroshima," which is scheduled for release in the United




States in April, 1955; for example, the reading of the "confession" by the pilot of the B-29 which dropped the Atomic Bomb on Hiroshima.

The film, "Atom Bombed Children of Hiroshima," arrived in the United States in November, 1954, and two prints were released by Customs to the Yamaoka Company and the Fellowship of Reconciliation located at 21 Audubon Avenue, New York City.

Mrs. Yamaoka advised Agents that in June, 1954, the Yamaoka Company learned that "Atom Bombed Children of Hiroshima" was ready for release and, in an effort to protect their investment in the previous import, "Hiroshima," the Yamaoka Company secured an option to purchase the rights to this film in the United States and Canada.

Mrs. Yamaoka stated the Yamaoka Company does not intend to release "Atom Bombed Children of Hiroshima" and options were purchased on the film solely to protect their business interest in "Hiroshima." This would prevent the release of "Atom Bombed Children of Hiroshima" commercially by another company in the United States. Mrs. Yamaoka also said that, should the latter picture be unacceptable to United States Customs and rejected, such action would meet with their wholehearted approval.

Mrs. Yamaoka said that neither she nor her husband had any desire to bring into this country films that might in any way be considered as propaganda or Communist inspired. She stated that the importation of foreign films to this country is strictly a business proposition with them and that they in no way are interested in propagandizing the Communist ideology or philosophy.



## X. ANTI-COMMUNIST ACTIVITIES

### A. Motion Picture Alliance for the Preservation of American Ideals

In February, 1948, the effectiveness of this Anti-Communist organization, comprised of executives, directors and producers, was on the decline, according to a former member of the Communist Party. At a meeting on February 12, it was brought out that the heads of the industry were apparently lined up to protect the Communists working for them because of the fact that the House Committee hearings (October, 1947) and the activities of the Motion Picture Alliance had brought the whole industry into disrepute with the American public. (X,1)

Several members of the Alliance stated that because of their Anti-Communist activities in the MPA and as "friendly witnesses" before the House Committee they had been under adverse pressure from the Motion Picture Companies with respect to employment. (X, 1)

The informant quoted James McGuinness as stating that L. B. Mayer (of MGM) had told him that anyone who testified against the Communists or who took part in any hearing or investigation as a witness friendly to Government action against Communists was rendering a distinct disservice to the motion picture industry. (X,2)

On March 31, 1948, the MPA held an open meeting in the form of a lecture program in Hollywood. Robert Taylor, President of the MPA, was chairman. He and other speakers denounced Communist infiltration tactics in Hollywood and called for the expulsion of Communists from the industry. (X, 3, 4)

In May, 1948, Roy Brewer, international representative of the IATSE, reported that the MPA had entered into a program of increased activity and had received applications for 90 new members in the past month, had a representative active on every major studio lot, and intended to carry on an aggressive campaign for additional members. (X,4)

Informant [redacted] advised that in taking a deposition in a suit filed by Emmett Lavery against various members of the MPA, Lavery's attorneys attempted to establish a connection between the MPA and the House Committee on Un-American Activities. He named Ben Margolis as the attorney for Lavery who had questioned him. Margolis has been identified by a highly confidential source as a member of the Communist Party. (X, 4, 5)

During the fall of 1948 an informant close to the leaders of the MPA advised that this group, due to pressure from the motion picture industry, had dwindled to a very small organization and was rapidly becoming more and more ineffective.

Tolson \_\_\_\_\_

Ladd \_\_\_\_\_

Clegg \_\_\_\_\_

Glavin \_\_\_\_\_

Nichols \_\_\_\_\_

Tracy \_\_\_\_\_

Harbo \_\_\_\_\_

Belmont \_\_\_\_\_

Mohr \_\_\_\_\_

Tele. Room \_\_\_\_\_

Nease \_\_\_\_\_

Gandy \_\_\_\_\_

NOTE: Source-references are to Section and page of the Manning Memorandum current as of 7-15-49, of which this is a condensation.

155

The motion picture producers had always attacked the Alliance on the grounds that by raising the Communist issue it would cause a split in the industry. Members of the Alliance claimed that they were being discriminated against in their work because of the MPA activities. They pointed out that this fact discouraged the younger Hollywood talent from taking an anti-Communist stand. (X, 2)

In the spring of 1949 another informant advised that the MPA had improved its position considerably by its program of protecting American film interests in Britain. The program would point out that the J. Arthur Rank organization was monopolist that the technical guilds were controlled by the Communists, and that the British film industry would die overnight if it were not for the showing of American films on a "double bill" basis with British productions. The informant felt that this program would appeal strongly to the producers because it favorably affected their pocketbooks. (X, 8, 9)

#### B. Tenney Committee Investigations

In February, 1948 the Tenney Committee held hearings in Los Angeles concerning Communist influence in the Actors Laboratory from which young actors and actresses are chosen for work in the motion picture industry. The Los Angeles "Times" of February 20 reported that the following persons had been examined as witnesses: Ira Gershwin, Rose Hobart, J. Edward Bromberg, Will Lee and Roman Bohnen. (X, 5)

#### C. American Jewish League Against Communism (AJLAC)

This group held a meeting in Los Angeles September 15, 1948. Congressman Nixon was the main speaker. Various local prominent Jews spoke, pointing out the need for people to rally against Communism. An informant stated that about 200 were in attendance. He expressed the opinion that a considerable amount of good had been done in the motion picture colony, and that the AJLAC would continue to gain in strength. (X, 9)

#### D. Cinema Educational Guild (CEG)

This group was organized late in 1948. At a meeting on December 9, 1948, a masked "mystery witness" addressed some 1100 people in an anti-Communist speech. (X, 6) Gerald L. K. Smith also spoke for an hour, attacking the motion picture industry for harboring and encouraging Communists. Smith alleged that although he would not be officially connected with the CEG, his organization would give its support. The previously identified Myron Fagan (who had to be told to stop alleging Bureau approval of his activities) was introduced at the meeting. (He later identified the "mystery witness" to Bureau Agents as [redacted])

He declared that he was the head of the CEG and that its membership was strictly confidential. In January, 1949 Fagan made a talk under CEG auspices indicating that a plan was being formed to boycott pictures involving Communist propaganda or personnel. Informants advised that the Motion Picture Alliance had no use for Fagan particularly after his affiliation with the CEG which the MPA considered to be an organization of Gerald L. K. Smith. (X, 10)

#### E. Anti-Communist Pictures and Plays

##### "Thieves' Paradise"

Myron C. Fagan produced this play. It ran a short time and closed December 31, 1947. Fagan alleged, without substantiating evidence, that the play closed as a result of threats

received from Frederic March.

In April, 1948, when the play re-opened, Fagan made a speech in which he declared that studio heads were actually protecting Communists within the movie industry. He claimed that he had been unable to obtain the cooperation of the "friendly witnesses" (who had appeared before the House Committee) as speakers before women's clubs due to a secret order which had gone through the Hollywood agents' offices that any personality who talked about Communists in Hollywood would be blacklisted forever. Fagan stated that he was organizing a women's group to combat Communism: the Committee of 99 of Citizens United for American Principles.

This organization held a meeting on April 14, 1948. Fagan stated that the Director (of this Bureau) had approved his plan for organizing the women and that he would send a wire congratulating the women on their stand. He also indicated that the Director, Fulton Lewis and George Sokolsky had agreed to supply the organization with documentary evidence concerning Communists. His statements concerning the Director were false. (X, 6, 7)

"Iron Curtain" This anti-Communist picture aroused strong opposition from the National Council of Soviet-American Friendship. This organization, which was cited by the Attorney General as coming within the purview of Executive Order 9835, alleged that the picture was "harmful to the aims and welfare of the United States and the United Nations," and a menace to peace. (IV, 56)

"I Married A Communist" The "Daily Worker" of October 20, 1948 reported that RKO was having trouble with the story for this picture and it was being entirely re-written with a resultant delay in production. If the re-write was not satisfactory, permanent shelving of the story was cited as a possibility. (X, 10, 11)

In November, 1948 an informant advised that Art Cohen, a Communist writer, and James E. Grant, a non-Communist, had been assigned to re-write the story. He was of the opinion that Cohen was attempting to muddle the script to delay production until producer Howard Hughes became disgusted with it and gave it up. He also expressed the opinion that both Cohen and director John Cromwell had been under terrific Communist pressure exercised by their friends to give up their assignments with the picture. This informant later advised that Nicholas Ray had replaced John Cromwell as director. He stated that Ray had associated with persons strongly suspected of Communist connections. (X, 11)

On April 12, 1949 the "Daily Worker" stated that Hughes had announced that production of this picture would begin in May, 1949. The paper stated that the hero would be a San Francisco shipping executive who "unknown to his wife is an FBI informer within the ranks of the Communist Party," and that those desiring further details of the plot "should consult J. Edgar Hoover's lurid file labeled 'Bolshevik Beware' and Hitler's 'Mein Kampf.'" (X, 11)

Later in April, 1949 an informant advised that the picture had gone into production, with Jack Gross as producer and Bob Stevenson as director. The script had been entirely re-written by Robert Andrews and the informant was of the opinion that it was an excellent, definitely anti-Communist script. (X, 11)

**"Jet Pilot"** In January, 1949 information was received that RKO was considering the production of an anti-Communist picture under the above title. It dealt with a woman Soviet agent who landed in Alaska as an alleged refugee. (X, 12)

**"The Red Menace"** This strongly anti-Communist picture, widely exhibited in 1949, was bitterly attacked in the Communist press. The "Daily Worker", in June, 1949, took steps to have numerous letters of protest sent to the theater regarding the July 2, 1949 opening of the picture in New York City. A demonstration on opening night was also suggested so as to give the film "a crippling send-off." (X, 12)

**"Crossroads for America"** "The Worker" of April 24, 1949 stated that this picture presented Communists as the villains "at the root of industrial and political strife in America. The paper described the picture as "the kind of bogey with which monopolistic capitalism today is trying to sell imperialist war to the American people." (X, 12, 13)

**"The Conspirator"** The "Daily Worker" of March 22, 1949 stated this picture falsely linked the Communist Party with espionage and treason, and that the picture was scheduled to open in April during the trial of the Communist leaders. (X, 13)

**"Walk A Crooked Mile"** The "Daily Worker" of October 13, 1948 charged that this picture repeated the lies of Nazi propaganda and was "part of the lie machinery used by reaction to take the American people down the road to Fascism." The lie referred to "is the one that screams Communists are murderers and traitors to their country." (X, 13)

**"Red Gloves"** This anti-Communist play was attacked by the Communist press in December 1948 on the grounds that it was "based on the hackneyed slander that the Communist Party believes in and uses assassination as a political weapon." (X, 13)

**I. ANTI-COMMUNIST ACTIVITIES**

**(July 16, 1949 to April 15, 1950)**

**Motion Picture Alliance for the Preservation  
of American Ideals**

Los Angeles Informant [redacted] in the summer of 1949 reported that the Alliance was planning a pamphlet to expose Communism which would contain a detailed analysis of Communist success in having pictures made in foreign countries where the industry is dominated by the Communist Party. Informant reported that the organization is continuing to grow and on June 29, 1949 presented a program at the American Legion Hall in Hollywood, which meeting was addressed by Elizabeth Bentley. [redacted] a source of information of the Los Angeles Office, reported that the Alliance was in better financial shape than it had ever been. Los Angeles Informant [redacted] was of the opinion that the Alliance in the summer of 1949 was becoming a positive factor and would play a more important role in the motion picture industry in the future. [redacted]

The "Daily People's World" of July 7, 1949 contained an article regarding the June 29, 1949 meeting of the Alliance and characterized it as a campaign to "isolate and divide the progressive forces in Hollywood," and described Elizabeth Bentley as the "notorious 'finger woman' of the FBI."

In January, 1950, Los Angeles reported that its informant [redacted] on January 5, 1950 had reported that the Alliance while still an active organization had no particular current outstanding program at that time. The informant stated that the Communists within the motion picture industry at that time were "lying low" but that the Alliance continued to remain alert for any situation whereby they could combat the Communist movement within the industry. [redacted]

The October 24, 1949 issue of the Los Angeles "Examiner" contained an article to the effect that the Motion Picture Alliance had sent a telegram to Judge Harold Medina following the conviction of the eleven Communist leaders praising his conduct of the trial. [redacted]

On October 3, 1949, Los Angeles Source of Information [redacted] reported that the Alliance was increasing its membership at the rate of approximately fifteen members per month. He also stated that the "black list" against

individuals who had taken an anti-Communist stand in the motion picture industry was still in operation and that one of the individuals affected thereby was Morris Ryskind.

Los Angeles Informant [redacted] on October 18, 1949 advised that a few days previously a list of writers employed on the Warner Brothers lot had been published in Hollywood trade publications and included on the list were Guy Endore and Waldo Salt. The informant stated that members of the Alliance had unofficially been protesting to Warner Brothers over the hiring either directly or indirectly of these two individuals whom the informant stated had the reputation throughout the industry of being Communists. Both of these individuals have been identified as active in the Communist movement in the early 1940's.

This informant advised that the Alliance frequently circulates anti-Communist literature and places ads in Hollywood trade papers on certain occasions. In connection with this latter activity, he mentioned that an ad had been placed advocating that members of the motion picture industry stay away from a concert on September 30, 1949 by Paul Robeson.

The March 24, 1950 issue of the "Daily Worker" reporting on the election of the new officers for 1950 of the Alliance stated that John Wayne had been re-elected as President and the Executive Committee was composed of Nedda Hopper, Charles Coburn, Morris Ryskind, Zed Bond, Gary Cooper, John Ford, Clark Gable, Leo McCarey, Adolphe Menjou, Alan Moubray, Pat O'Brien, LaKey Prins, Robert Taylor and Herbert Yates. This article described the Alliance as "notoriously anti-Negro, anti-Semitic and anti-union."

#### Cinema Educational Guild

On June 22, 1949, Myron C. Fagan, Director of the Cinema Educational Guild, reported that the organization was continuing to advocate a nation-wide boycott of motion pictures having any Communist connection whatever either through producers, directors, writers or actors. He indicated that the organization would continue to publish bulletins and would be active in promoting legislative measures of an anti-Communist nature.

In July and August, 1949, the Cinema Educational Guild published a booklet entitled "Red Treason In Hollywood" which contained on the inside

cover a picture of the Director and a quotation which by inference attempted to convey that the Director had personally endorsed the Cinema Educational Guild. Fagan had previously been admonished several times by the Los Angeles Office for his use of the prestige of the Bureau in an effort to help his organization and in this instance it was necessary to insist that Fagan retract the alleged endorsement by the Director. [REDACTED]

Fagan attributed the alleged endorsement of the Director to information furnished him by Adolph H. [REDACTED], who allegedly had dined with the Director during a visit to Washington. The Director denied that such a meeting had ever taken place or that he had made the statements attributed to him. [REDACTED]

In September, 1949, Fagan advised the Los Angeles Office that the Cinema Educational Guild was publishing anti-Communist pamphlets and news bulletins in an attempt to point out Communist influence in the motion picture industry. Among the pamphlets which the organization was distributing were "Moscow Marches On In Hollywood," "Unmasking the Reds in Hollywood," "Red Treason in Hollywood," and "Reds Behind World Federalism." Fagan has also alleged that due to his attacks on Communism, he had been subject to vilification and attack by the Anti-Defamation League. [REDACTED]

On November 16, 1949, Fagan furnished the Los Angeles Office with another publication issued by the Cinema Educational Guild entitled "Hollywood Reds Are On The Run." Fagan also reported that he had been on a speaking tour throughout various cities in California in an effort to educate the public concerning Communist infiltration of the motion picture industry and advocating a boycott of certain motion picture stars and pictures which the Cinema Educational Guild believed to have a Communist connection. [REDACTED]

#### American-Jewish League Against Communism

On July 8, 1949, Los Angeles reported that according to information received from [REDACTED] the American-Jewish League Against Communism had not made the progress in Hollywood which it had enjoyed in the New York area. This source reported that among the active members are George Sokolsky, Eugene Lyons and Isaac Don Levine, and that in addition Bernard Baruch had made a donation. This source also reported that in the Los Angeles area the organization was being combatted by the Anti-Defamation League. [REDACTED]



In October, 1949, Los Angeles reported that [redacted] had alleged that the organization was "being sabotaged" by the Anti-Defamation League and cited as an example the formation in Hollywood of a group known as the Cinema Lodge as an adjunct of the national B'nai B'rith organization. According to [redacted] Albert S. Rogell was the head of the Cinema Lodge and had refused to permit a meeting between the heads of the Cinema Lodge and the American-Jewish League Against Communism. [redacted] indicated that he was collaborating with Freedom Films, an independent production group in Los Angeles, contemplating the production of a picture concerning the life of Cardinal Mindszenty which would be anti-Communist in nature. [redacted]

In November and December, 1949, [redacted] advised that his organization was not seeking any large membership but was more interested in an educational program conducted in an independent manner to enlighten the various Jewish groups throughout the United States as to the undesirability of Communism. He indicated as an example, the organization's working on a plan to open an active campaign to have the Los Angeles Jewish Community Council remove the Jewish People's Fraternal Order of the International Workers Order from the list of benefactors of the Council. [redacted] indicated that he had also been making speeches protesting Communism and believed that his organization could do a good job of educating a large segment in the motion picture industry concerning the true facts about Communism and Communist infiltrated organizations. [redacted]

#### Cinema Lodge of B'nai B'rith

As mentioned above, [redacted] has alleged that this organization has refused to cooperate with the American-Jewish League Against Communism. The Cinema Lodge is comprised of individuals in the entertainment field, ostensibly formed as a public relations group to combat the inroads of Communism and propagate the principles of Americanism. According to Los Angeles Informant [redacted] this group is headed by Albert S. Rogell and among its members are Sam Goldwyn, Barney Balaban, John M. Stahl, William Wyler, Henry Ginsburg, Jules White, Jack Benny and Harry Mialish. [redacted]

### Century Theater

In July, 1949, Los Angeles reported that [REDACTED] had reported that the formation of the Century Theater located at 755 North LaBrea in Los Angeles was a concrete step in the direction of forming a school of acting promoted by persons within the motion picture industry who believe in the American system. The Theater was to function as a school and training ground for young talent and certain well known Hollywood personalities would take part in its productions. The formation of this theater was for the purpose of combatting the Actors Laboratory which is under Communist domination.

Numerous prominent individuals contributed to the Theater's fund raising campaign including Cary Grant, Bing Crosby, Clark Gable, Joel McCrea, Barbara Stanwyck, Robert Taylor, Ray Milland and numerous motion picture executives. [REDACTED]

On October 3, 1949, [REDACTED] reported that the Theater was under construction and while it would not be a school as such, it would provide a theater to furnish young talent with an opportunity to appear professionally and that the Century Theater was to operate in direct opposition to the Actors Laboratory. It was hoped that in the future, the Theater might develop into a school when more funds became available. The source reported that the Theater was created principally by LaRoy Prinn, a director at Warner Brothers Studios, and Sam Wood, formerly of MGM and now deceased. [REDACTED]

### Foundation For Political Freedom

The September 20, 1949 edition of the "Daily People's World" reported the formation of the above organization under the leadership of Cecil B. DeMille. The article indicated the organization would be on a "Communist witch-hunt" and would sponsor a twenty-six week series of radio programs to preach individualism, dramatizing the lives of certain Americans including William M. Jeffers, formerly President of the Union Pacific, Walter and Victor Reuther of the United Automobile Workers and Madame Kasekhina, the Soviet employee who jumped from a window of the Soviet Consulate in New York City. [REDACTED]

"I Married A Communist"

In May, 1949, this picture of an anti-Communist nature, produced by MKO-Radio Pictures, was scheduled for release in the immediate future.

In January, 1950, Los Angeles reported that this picture had been released during the latter part of 1949 in certain localities and on January 5, 1950, Los Angeles Informant [redacted] reported that the box office response had not been satisfactory and it was believed that the public considered it a propaganda type of picture with the result that the film had been withdrawn from the theaters to be retitled and it was planned that the new title would be "Where Danger Lives."

The picture was subject to a great deal of criticism by the "Daily People's World" due to its anti-Communist nature, including a review of the picture in the "Daily People's World" of October 17, 1949, which was extremely critical.

The "Daily Worker" also attacked the picture and in its issue of March 1, 1950 stated that the name of the picture had been changed to "Woman on Pier 13." This article in the March 1, 1950 edition of that newspaper described the star, Robert Ryan, as taking the part in the picture of an "FBI stool pigeon" and indicated that in accepting that part in the picture he had been cleared by the Bureau.

"Guilty of Treason"

On January 5, 1950, Los Angeles Informant [redacted] advised that this picture, which portrayed the events leading up to the arrest and trial of Cardinal Mindszenty by the Communists in Hungary, was produced by Jack Weather, a former Texas oil man, and Robert Golden. The screen play was written by Emmett Lavery, former President of the Screen Writers Guild. The informant reported that the film had received a poor review in "Hollywood Reporter" but had received a very satisfactory review in "Hollywood Variety." A review of the picture appeared in the December 29, 1949 issue of "Hollywood Reporter" which stated that the picture had devoted too much time to the romantic portion of the story, thus diverting the audience's attention from the real issues of the picture.

The "Daily People's World" of September 28, 1949 carried a very critical review of the picture, describing it as "Hollywood's latest packet

of lies." [REDACTED]

The September 13, 1949 issue of the Washington "Daily News" contained an article concerning the picture, indicating that the picture was meeting with criticism from Communists and fellow travelers and that efforts had been made to frighten actors, studios, etc. from having anything to do with the picture. [REDACTED]

The December 30, 1949 issue of the "Daily Worker" is commenting upon the film described it as "a parcel of lies" and indicated that it was one of the scripts ordered by "the contemptible thief Farnell Thomas at the time of the hearings by the House Committee on Un-American Activities into Communism in Hollywood." It charged that the script had been written in collaboration with individuals and groups favorable to the restoration of the Hapsburg tyranny in Hungary and that the Vatican had received a specially bound copy of the script. It was charged that the film was a call to war against the Soviet Union. [REDACTED]

A further very critical review of the picture appeared in the "Daily Worker" of April 11, 1950, describing it as a "monstrously dull and stultifying movie" and indicating that the story was full of lies. [REDACTED]

#### "Red Danube"

In connection with this picture, the "Hollywood Reporter" of September 15, 1949 mentioned that Louis Mayer had made good his threat when he told the House Committee on Un-American Activities investigating Communist activities in Hollywood that he would make a picture "slugging Communism" when and if he got a story that was right. This article indicated that such a picture was "Red Danube." The story was from a book originally entitled "Vespers in Vienna" and deals with the story of the cruelties and brutalities practiced by the "Reds" in Vienna in their efforts to transform Austria into a "satellite of Moscow."

According to Myron C. Fagan, the story had been assigned to Al Lichtman but that Dory Schary, Production Chief at MGM, knew that if Lichtman handled the story, it would emerge as a truly anti-Communist picture. Fagan stated that through direct intervention by Schary, the script had been revised and the title changed to "Storm Over Vienna" with the result that the

story had been changed, making the villains of the picture Nazis. According to Nagan, Lichtman and other MGM executives protested Schary's action but that Schary together with Louis Mayer had "squashed the rebellion" and Lichtman was requested to resign. The source advised that the situation was publicized by Hedda Hopper and Jimmie Fidler with the result that the Studio received an avalanche of letters whereupon the Studio again used the original script with the result that an anti-Communist picture was produced, enabling Schary to gain credit for producing an anti-Communist film.

During the fall of 1949, reviews of "Red DANGER" in the trade press were quite favorable to the story indicating it dealt with the story of Communist tactics in forcibly compelling Russian nationals to return to their home land. It was further described in the September 21, 1949 issue of "Hollywood Reporter" as a "hard slugging MGM production exposing Communists and their methods." Los Angeles Informant [redacted] on August 3, 1949 furnished a throwaway advertisement issued by the Los Angeles County Communist Party which denounced the picture as war propaganda and accused its producers of attempting to instigate a war.

#### "The Red Menace"

The "Daily People's World" of June 9, 1949 described this picture as an anti-Communist propaganda film and urged that steps be taken against it including telephone calls of protest to theaters, the organization of picket lines and immediate calls to managers of Los Angeles theaters warning against the showing of the film. This picture was released by Republic Pictures and widely publicized as an anti-Communist motion picture. The "Hollywood Reporter" of June 20, 1949 revealed that Republic Pictures had filed suits against the "Daily Worker" and "Daily People's World" charging a copyright violation. Los Angeles Informant [redacted] reported that one of the subordinate employees at Republic Studios had secretly removed portions of the script and made it available to the "Daily People's World" with the result that portions of the script were published prior to the release of the picture. Various Los Angeles newspapers gave considerable free publicity to the picture, including an article appearing in the Los Angeles "Times" on June 10, 1949, which stated that the picture would do more to arouse the public to the dangers of Communism than any other picture ever made. The June 10, 1949 issue of "B'nai B'rith Messenger" described the picture as

"inadequate." [REDACTED]

"Project X"

The "Daily People's World" of November 10, 1949 reported that "Project X" was a new anti-Communist film made in New York and to be released by Film Classics. According to the article, the trade press had been critical of the picture, indicating it was an unsuccessful attempt to build a thrilling melodrama around the Communist ring in New York, that the script was highly improbable and the picture as a whole impossibly dull. The article continued by stating that producers should learn that all anti-Communist pictures were dull, impossibly, boring and ridiculous and that anti-Communist pictures "are born in the nightmares of Wall Street bankers." [REDACTED]

"The Sickie or the Cross"

The "Daily People's World" of July 11, 1949 reported that the St. Louis Lutheran Laymen's League was financing an anti-Communist film "The Sickie or the Cross," made by Roland Reed, directed by Frank Strayer and based on a screen play by Jessie L. Lasky, Jr. This article was very critical of this picture. [REDACTED]

A similar article appeared in the "Daily Worker" of July 21, 1949, describing the picture as an "anti-Communist atrocity film." [REDACTED]

The "Hollywood Reporter" of July 5, 1949 in a review of this picture described it as a "timely anti-Communist drama" showing that "Communism is a powerful enemy of the Christian people, that the time has come when religious people must organize to fight the growing Red menace in America." [REDACTED]

"Jet Pilot"

In June and August, 1949, Los Angeles Informant [REDACTED] reported that RKO-Radio Pictures, Incorporated was planning to produce the above picture which would be anti-Communist and anti-Soviet in nature. [REDACTED]

In January of 1950, Los Angeles advised that Los Angeles Informant [REDACTED] had pointed out that the original theme of this story was serious and [REDACTED]

very dramatic and dealt with a female agent "planted" by the Russians in this country through Alaska by air, but that Howard Hughes had made certain changes in the story in order to make it lighter and more entertaining. [REDACTED]

Miscellaneous

The October 27, 1949 issue of the "Daily People's World" stated that Variety had admitted that the box office on anti-Communist pictures was off while pictures based on social problems such as "Home of the Brave" were doing very well. The article then indicated that box office returns had been very poor in connection with such pictures as "Red Menace," "I Married a Communist," and "Red Danube." [REDACTED]

**I. ANTI-COMMUNIST ACTIVITIES**  
**(April 16, 1950, to June 23, 1950)**

**Anti-Communist Pictures and Plays**

**"The Big Lift"**

The April 27, 1950, edition of the "Daily Worker" in a column by Jose Iglesias contained a review of the picture "The Big Lift" which was critical of the picture stating that it was more clever than other anti-Soviet films in its presentation of anti-Soviet propaganda. The article then accuses the picture of being "crammed" with distortions, lies, and half truths and then called on Communists for programs to "expose this movie."

**"Conspirator"**

The column by Iglesias appearing in the April 28, 1950, edition of the "Daily Worker" contained comments on the film "Conspirator" which stated that the picture would "make J. Edgar Hoover green with envy and would delight the war makers." The column continued by being extremely critical of the picture stating that its final aim was the encouragement of "concentration camps and war."

**"Guilty of Treason"**

A column by David Platt in the April 26, 1950, issue of the "Daily Worker" stated that this picture was failing at the box office. This article stated the picture was failing even though it had received the support of the Catholic Legion of Decency and the Anti-Communist National Conference of Christians and Jews. Platt was critical of the Jewish organizations which supported this picture stating that the picture itself was the glorification of a "notorious anti-Semite."

**Motion Picture Alliances for the Preservation of American Ideals**

A column by David Platt appearing in the May 31, 1950, edition of the "Daily Worker" stated that the "Hollywood Ten" had issued a statement assailing the Motion Picture Alliances which Platt accused of being the "big finger" of the investigation of Communism in the motion picture industry by the House Committee on Un-American Activities.

Tolson \_\_\_\_\_  
Ladd \_\_\_\_\_  
Clegg \_\_\_\_\_  
Glavin \_\_\_\_\_  
Nichols \_\_\_\_\_  
Rosen \_\_\_\_\_  
Tracy \_\_\_\_\_  
Harbo \_\_\_\_\_  
Mohr \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Nease \_\_\_\_\_  
Gandy \_\_\_\_\_

GHS:jgh



A further criticism of the Motion Picture Alliance appeared in Platt's column in the June 6, 1950, issue of the "Daily Worker" in which he again accused the Alliance of being "the big finger" in the film industry's "first witchhunt which led to the black listing and sentencing of the Hollywood Ten." The article indicated that the Alliance had recently taken full page ads in the "Hollywood Reporter" and "Daily Variety" to applaud the proposal of Congressman Nixon for a second investigation of Communism in Hollywood by the House Committee on Un-American Activities. Platt characterized the Alliance as a "stool pigeon outfit" which had been engaged in anti-labor union wrecking and Fascists aims.

GHS:jht:d

**I. ANTI-COMMUNIST ACTIVITIES**

**(June 24, 1950, to December 31, 1950)**

**Motion Picture Alliance for the  
Preservation of American Ideals (MPA)**

The September 8, 1950, edition of the Los Angeles "Examiner" reported that Walter Fanger, a one-time critic of the MPA, which is an anti-Communist organization, had acknowledged that he had made an error in judgment in connection with his opposition to the organization. Fanger's admission was disclosed in a letter to the MPA in which he welcomed that organization's pledge of support for the Crusade For Freedom of which Fanger is the Los Angeles chairman. Fanger's letter was prompted by a letter from John Wayne, President of MPA, who recalled Fanger's opposition in 1944 to the MPA's charge that Communists had infiltrated the film industry. In his letter, Fanger was quoted as stating, "I recognize that time and history have proved the correctness of the judgment of the Motion Picture Alliance and its foresight in recognizing the Communist menace."

Los Angeles Informant [redacted] advised that the idea behind the publishing of the correspondence between Wayne and Fanger was to present a united front in support of the Crusade For Freedom and to mend a rift caused by the resignation from the Crusade of Senator Jack B. Tenney. [redacted]

Los Angeles Informant [redacted] on November 28, 1950, advised that following the death of Sam Wood, who had been extremely active in the MPA, the organization had not been active nor had regular membership meetings been held. The informant advised that the MPA was at that time currently endeavoring to bring Angela Jean Calomiris, author of the anti-Communist book, "Red Masquerade," and a Government witness at the trial of the eleven Communist leaders to Hollywood to address a membership meeting. The source reported that a number of the MPA members feel that the organization should attempt to present a program of education concerning the nature of Communism and its menace. Another group within the organization feels that such an educational program would have little merit and would be ineffective in bringing members to meetings.

The source also advised that the MPA had recently directed a letter to Darryl F. Zanuck, head of Twentieth-Century Fox Studios, protesting the purchase by that studio of a story written by Ruth McKinney, who, according to the informant, has been actively affiliated with the Communist movement in the past. The MPA as of November 28, 1950, had not received a response from Zanuck but planned if the production of the picture based on McKinney's story is undertaken to publish its letter to Zanuck in order to bring about public action against the studio.

[REDACTED]

#### Cinema Educational Guild (CEG)

[REDACTED] on November 28, 1950, advised an Agent of the Los Angeles Office that on the previous evening she had attended a meeting of the CEG at the Los Angeles Ebell Theater, attended by approximately 400 persons. Myron C. Fagan, head of the CEG, spoke of the success of the Guild in fighting and exposing Communism in the motion picture industry. Fagan stated that he was leaving Los Angeles soon thereafter on a lecture tour to San Diego, California; Phoenix, Arizona; Salt Lake City, Utah; and thirty other cities, ending his tour in Boston, Massachusetts. He stated that he planned to set up offices of the CEG in each of the cities in which he appeared; that membership in the various cities will be screened for loyalty; and that he expects to obtain a total membership of one million.

During the meeting, Fagan stated that he had produced a movie entitled, "Thieves' Paradise," which was to be distributed throughout the United States through the various units of CEG. The informant advised that she had seen this picture, which runs twenty to thirty minutes, and that it has an anti-Communist theme.

[REDACTED]

#### Anti-Communist Films

The August 23, 1950, edition of the "Daily Worker" in a column by David Platt stated that Warner Brothers had

acquired the screen rights to the story of Matt Cuetie, whom Platt described as a "Pittsburgh labor spy and FBI steel pigeon." The picture was tentatively titled, "I Posed As A Communist For The FBI." Platt's article continued by being extremely critical of Warner Brothers for their purchase of this story.

Platt's column appearing in the "Daily Worker" of December 6, 1950, again mentioned Warner Brothers' purchase of the Cuetie story, stating that Gordon Douglas would direct the picture; that the script would be written by Borden Chase; and that it would be produced by Bryan Foy. Platt then stated, "These three boys together should be able to turn out a film that will flop every bit as hard as 'Red Menace' or 'I Married a Communist'."

Platt's column in the "Daily Worker" of December 27, 1950, stated that Frank Lovejoy had accepted a role in the Cuetie film and commented that he was "well equipped for this dirty role" inasmuch as he had appeared on radio for years playing nothing but gangsters or cops.

The column of Platt's appearing in the November 30, 1950, edition of the "Daily Worker" referred to a film being produced by Howard Hughes of RKO Studios entitled, "High Frontier." According to Platt, this film will portray the dropping of A-bombs on the Soviet Union and, according to Platt, was to be used to "help push our country closer to the anti-Soviet war." He also described the picture as a "war-mongering film which may well be one of the most dangerous films in our history."

#### Miscellaneous

[redacted] of Warner Brothers Pictures, on September 13, 1950, furnished to the Los Angeles Office a copy of a speech made by Bore Schary of MGM Studios before the 8th Nat'l Birth Convention at San Diego, California on August 9, 1950.

[redacted] advised that in this speech, Schary had taken the opportunity to go on record against Communists,

Communism and the Communist Party; to support the United States stand in Korea and at the same time call upon all true "liberals" not to be confused or frightened by the tendency in some places to make the word "liberal" interchangeable with "fellow traveler," "parlor pink," and "red."

The August 10, 1950, edition of the New York "Times" carried an advertisement supporting the action taken by the United States in Korea. The advertisement contained a statement, "Those among us who defend Russia or Communism are enemies of freedom and traitors to the United Nations and the United States." This statement was signed by the following individuals: Richard Aldrich, Maxwell Anderson, Irving Berlin, Milton Caniff, Madeleine Carroll, Russel Crouse, Howard Cullman, Blevins Davis, Dr. Clarence B. Decker, Alfred de Liagre, Jr., Julius Fleischmann, Eube Goldberg, Otto A. Harbach, Lawrence Langner, Allan Jay Lerner, Howard Lindsay, Raymond Massey, William Mauldin, Ray Middleton, Jo Nieolson, Richard Myers, Robert P. Patterson, Arthur Schwartz, and William Sloane.

On August 22, 1950, [redacted] advised SAC Hood that in his opinion the motion picture industry has not done as much as it should in connection with the fight against Communism and he was considering calling together leading executives of the motion picture industry to enlist their active cooperation and aid to the FBI in its investigation of subversive activities. A few days later, [redacted] advised Mr. Hood that he had talked informally with Joseph Schenck and one or two others in the motion picture industry who were very responsive to his ideas. He indicated that he contemplated holding a meeting with four or five other individuals such as Louis B. Mayer of MGM and Harry Cohn of Columbia.

The August 30, 1950, issue of "Hollywood Reporter," a trade paper, carried a double-page advertisement signed by Warner as well as other top motion picture executives from other studios attacking Communism and calling for full support of the Government in its action against the Russian danger and in prosecuting the war in Korea.

This article was signed by the following individuals:

Cecil B. DeMille, F. Frank Freeman, Samuel Goldwyn, L. B. Mayer, Joseph W. Schenck, Albert Warner, Harry M. Warner, Jack L. Warner, and Darryl F. Zanuck.

The September 5, 1950, issue of the "Hollywood Reporter" announced that Harry M. Warner, President of Warner Brothers Pictures, had recently called together 2,000 employees of the Studios on the sound stage and had taken the opportunity to deliver an address against Communism and the position of the Warner Brothers organization with regard to it. Warner was quoted as stating the studio did not want anyone in its employ who belonged to any Communist, fascist or other un-American organization and called on his listeners to advise the studio of any individuals employed by the studio who belonged to such organizations in order that the studio could get rid of such persons. The newspaper commented editorially on his address to the effect that Communists had made incredible efforts to infiltrate the industry and that it would be stupid to argue that they had made no converts.

The September 20, 1950, edition of the New York "Times" reported that a meeting in support of the Crusade For Freedom had been held on every major studio lot in Hollywood, which meetings had been addressed by Louis B. Mayer, Harry M. Warner, Cecil B. DeMille, Frank Freeman, and John Farrow.

The September 24, 1950, edition of the Los Angeles "Times" reported that a number of early-day motion picture personalities had gathered at General Service Studios to discuss Communism and a project to combat it. Among those present were Mae Murray and Rupert Hughes. The anti-Communist project discussed was the filming of a series of short subjects based on the various departments of the Government, their history, duties and the manner in which their jobs are accomplished. The idea behind the project was summed up by Producer James Harper as follows: "Show the people how America operates and you won't have to worry about Communism."

On October 3, 1950, advised the Los Angeles Office that he had recently attended a meeting at the home of

Oliver Carlson, which meeting was also attended by Adolph Menjou, James McGuinness, Fred Fible and Morris Richins. The purpose of the meeting was to give those present, who are all anti-Communist personalities, information which would possibly enable them to recognize Communists working in Hollywood.

[redacted] advised there was a general discussion of the Communist situation in Hollywood and also of the discrimination which apparently exists against those individuals in the industry who had testified against the Communists in the hearings held by the House Committee on Un-American Activities.

[redacted] advised that the consensus of opinion of the group was that the motion picture industry as a whole and particularly MGM was unwilling to sever connections with the Communists since some of the Communist personalities in the industry represented valuable properties and extensive investments. [redacted] advised that the group was endeavoring to get in touch with Howard Hughes of RKO as one of the few motion picture figures who is willing to put up a stiff fight against the Communists. [redacted] also quoted Menjou as stating at this meeting that James Cagney was no longer connected with the Communist movement nor would he even now admit that he had been a Party member. However, Menjou stated that Cagney had once admitted to Robert Montgomery that he had been a member of the Communist Party. In connection with Cagney, [redacted] stated that it was well known in Communist circles that Cagney was a Party member at large and that his name had appeared on a list of frequent contributors to the Party, which [redacted] had in his possession in 1939 but which was destroyed in a Florida hurricane in 1947.

[redacted] a stage, radio and television actor in New York City, on October 3, 1950, advised that an organization known as "Theatre for Freedom" is presently active in fighting Communism within the theater. The informant reported that Milda Reade, an actress, and Ben Gittow, former Communist Party functionary, were both active in this organization.

The October 3, 1950, edition of "The Worker" in an article by David Platt stated that the publishers of "Red Channels" (which was published by "Counterattack") were extending their activities to the screen and were engaged in collecting names of Hollywood actors, writers, directors and producers who are or have been members of organizations declared "subversive" by the Attorney General, which material would be published in the future in book form.

**X - ANTI-COMMUNIST ACTIVITIES**  
**(January 1, 1951 to June 15, 1951)**

**Motion Picture Alliance for the Preservation**  
**of American Ideals (MPA)**

[redacted] advised that on March 22, 1951, he had attended a meeting of the MPA which had been called to honor the late James K. McGuinness, one of the organizational founders of the MPA. The meeting was under the chairmanship of John Wayne who was followed by Roy M. Brewer and Hedda Hopper. Mrs. Hopper stated that while dressing to come to the meeting she had heard a radio commentator quote Wayne as commending Larry Parks for his testimony before the HCUA. Hopper stated that she did not approve of such a commendation and did not agree therewith. She stated that she condemned Parks and all other traitors to American ideals and expressed the opinion that the only reason Parks had made his admissions was that he had been forced to do so and in her opinion had come forward too late.

The next speaker was Victor Riesel who stated that he agreed with Hopper's opinion and then commented on the Communist affiliations of Jules Garfield and George Willner. Following Riesel's speech Wayne argued that he had not commended Parks for his admissions before the HCUA but in a telephonic interview with the press had stated that Parks admission was commendable but the radio commentator had twisted his comment to indicate he was sympathetic with Parks.

Confidential Source [redacted] advised that following the above mentioned meeting the Executive Council of MPA met to consider the group's stand toward Parks. He stated that the majority of the Council felt that Hopper's criticism of Parks had been too severe and the majority of the Board also felt that individuals such as Parks who had endeavored to clear themselves should be afforded some rehabilitation as far as their positions in the Motion Picture Industry are concerned.

[redacted]



Cinema Educational Guild (CEG)

[redacted] advised that the CEG held a meeting on March 26, 1951, the entire program of which consisted of a talk by Myron C. Pagan. Pagan stated that his publication "Red Treason in Hollywood" had been responsible for the reopening of the HCUA investigation concerning Communism in the Motion Picture Industry. [redacted]

[redacted] also reported that a meeting of the Cinema Educational Guild had been held on May 33, 1951, at which Pagan was again the principal speaker and again attributed the current HCUA hearings on Communism in the Motion Picture Industry to the activities of the Cinema Educational Guild.

Pagan then went into great detail concerning his new anti-Communist film "Operation Survival" which he stated had been made at the specific request of the Veterans of Foreign Wars and which had been directed and narrated by Pagan. Meadows advised that the Veterans of Foreign Wars had repudiated the film and claimed that they had nothing to do with its sponsorship or production. Pagan then appealed to the CEG to help in the production of the film which the informant reported has a general theme of showing that the United States Government pampered the Communists and appeased Stalin during the Roosevelt and Truman regimes. The picture deals briefly with the formation of the Communist Party in the United States and the Communist methods of causing internal strife by setting race against race. Meadows expressed the opinion that the film could be made into a very effective picture when it has been cut but that it is "brutally frank in its criticism of the Roosevelt and Truman Administrations."

Assistant Director Nichols by letter dated March 27, 1951, was furnished by the Anti-Defamation League with a letter dated April 20, 1950, from Gerald L. K. Smith to William C. Ring in which Smith admitted that he started the CEG, that he named it, conducted the first meeting, raised the first money and thereafter turned the Guild's operation over to Pagan. [redacted]

The March 13, 1951 edition of the Daily Worker in a column by David Platt comments on an anti-Communist film by the CGO entitled "It Can Happen Here." The Daily Worker article indicates that Fagan's anti-Communism is a cloak behind which he carries out his anti-Semitism and the article then continued by attacking Fagan and the CGO. [REDACTED]

#### Anti-Communist Pictures

##### "I Was A Communist For The FBI"

The Daily Worker of March 1, April 24, May 8, and May 9, contained numerous articles attacking the Warner Brothers' "I Was A Communist For The FBI" which picture was based on a story by Mathew Cvetie, a former Bureau informant. These articles characterized the picture as "gutter sewage," a picture designed to incite mob violence and anti-Semitism and a "vile anti-labor film."

##### "High Frontier"

The January 14, 1951 edition of The Worker reported that Howard Hughes was planning a "top secret" war-mongering film entitled "High Frontier" which would be used to "help put our country closer to the anti-Soviet world which is the thrill of every big profiteer" and that this production had been ordered by the Truman Administration as their answer to the growing world demand for peace. [REDACTED]

##### "The Big Lie"

The March 12, 1951 edition of the Daily Worker reported that Ben Hecht and Charles MacArthur were writing an anti-Communist play to be called the "Big Lie" which would be produced by Billy Rose.

##### "The Man Who Voted No"

David Platt's column in the Daily Worker of March 12, 1951, reported that Gilbert Goldsmith Rothschild was financing an anti-Communist film entitled "The Man Who Voted No." This picture concerns the village idiot in one of the Iron Curtain countries who voted against the Stalin regime,

but the idiot is so loved by the people that the Communists do not dare to touch him. Platt remarked that this "idiotic cold war film," would be made in Paris and that possibly Harpo Marx would be the hero. [REDACTED]

"Tokyo File 212"

The Daily Worker of March 12, 1951, reported that this picture had received only a lukewarm reception as well as some hostile reviews. It reportedly dealt with the "underground Communist work in Japan and efforts of United States intelligence to smash it." [REDACTED]

The column of Victor Riesel appearing in the March 27, 1951 edition of the New York Mirror reported that Helen Hayes was the star in a still untitled spy movie concerning the fight between the United States and the Soviet for the minds of the "Workers of the World." He described the picture as an aid in "our Government's global campaign to keep the Russians from turning working people into fanatical anti-American troops." Riesel continued that this picture was one of 42 Hollywood feature films, 19 documentary films and 400 Government anti-Communist scripts being planned. [REDACTED]

Miscellaneous

The Hollywood Reporter on January 26, and 29, 1951, contained an article by W. R. Wilkerson, owner and publisher, dealing with the Communist situation in the Motion Picture Industry. He pointed out that there are some 568 persons in the Motion Picture Industry whose membership or connections with subversive organizations are well known and that they should either prove their innocence or have the guilty tag pinned on them. Wilkerson suggested that a tribunal be set up by those who want to be cleared of Communist accusations; that the Motion Picture Industry leaders should ask the HCUA to send one or two of its Committee to Hollywood to sit on such a Board; that the successor to the California Committee on Un-American Activities should also send two representatives and that each of the Motion Picture Guilds should be requested to appoint a representative. Thereafter individuals accused of Communist connections would be invited to appear before this board which would either give them a clean bill of health or through its failure to so clear them let them be labeled as Communists or in sympathy with the Communists. [REDACTED]

77  
The April 25, 1951 edition of the New York Journal American reported that Ralph Bellamy in speaking for the National Board of Theater for Freedom had appealed to all persons in the entertainment world to join the fight against the Communists. [REDACTED]

**X. ANTI-COMMUNIST ACTIVITIES**

**(June 15, 1951, to April 15, 1952)**

**Wage Earners Committee**

The "Los Angeles Times" for October 26, 1951, carried a news item to the effect that a group called the Wage Earners Committee had begun picketing a number of motion picture theaters in Los Angeles where personalities connected with the films being shown had been subjected to scrutiny by the House Committee on Un-American Activities. Up to that time the Wage Earners Committee had pickets at five theaters which were showing such movies as "M," "Saturday's Hero," and "Dathsheda."

In connection with this matter of picketing by the Wage Earners Committee, the management of the Paramount Theater in downtown Los Angeles, which was one of these theaters being picketed, advised during a contact there the pickets had been withdrawn when the management agreed that at the end of the current run of "M" the theater would not run it again.

With regard to the Wage Earners Committee itself, [redacted] American Legion Post No. 43, Hollywood, California, advised on December 12, 1951, that it is about a year old and has its headquarters in Glendale, California; that it claims several million followers who are anti-Communists and object to films being shown which have alleged Communists connected with them; that the committee claims its picket lines at the above-mentioned theaters were definitely effective by bringing box office pressure to bear against patronizing the pictures.

According to [redacted] the head of the Wage Earners Committee is an individual named Raymond McConnon of Glendale. [redacted] believed that the committee's claimed numerical strength is probably a considerable exaggeration.

On January 7, 1952, a suit for \$1,000,000.00 libel damage was filed in Los Angeles Superior Court by film producer, Stanley Kramer, against the Wage Earners Committee of the United States of America.

The "Los Angeles Daily News" of that date quoted Kramer as stating that his action was based on distribution by this committee of libelous circulars by its members picketing his Columbia production of "Death of a Salesman" at a Beverly Hills theater. Kramer's suit alleged that these handbills distributed by the pickets and sent through the mail described the producer as "notorious for his red-slanted, red-starred films."

Individuals named as defendants to this suit, in addition to the committee, were Norman S. Smith, L. C. Vincent and R. A. McConnon, who were described as officers and directors of the organization.

The "Los Angeles Mirror" of January 9, 1952, reported that the so-called Big Three of the major film producers group had commended Stanley Kramer for filing his \$1,000,000.00 libel suit against the Wage Earners Committee. According to this paper, the Society of Independent Motion Picture Producers, the Independent Motion Picture Producers Association and the Association of Motion Picture Producers have come out in support of Kramer's action. The paper further noted that Dore Schary of MGM had wired Kramer and offered his support.

According to the "Daily Variety," Hollywood trade publication of January 31, 1952, the Wage Earners Committee had approached Kramer through his attorney with the proposition of trading a retraction by the committee in return for Kramer's calling off the libel suit. The committee's attorney had reportedly submitted one form of retraction to Kramer and his attorney but this was not acceptable to them. According to the "Daily Variety," another written retraction would be submitted after consultation with State Senator Jack Tenney, Counsel for the Wage Earners Committee.

According to the "Los Angeles Times" of February 9, 1952, Dore Schary, head of production at MGM, also filed a suit for \$1, 250,000.00 libel damages against this committee. The complaint was filed shortly after committee pickets appeared in front of downtown theaters carrying placards attacking Schary's loyalty to the United States and intending to convey to the public that he had been associated with one or more subversive organizations. Schary's suit also asked the court to issue a temporary restraining order directing the defendants to cease their picketing activities.

#### American Legion

The local press of Los Angeles on October 20, 1951, noted that the American Legion's Los Angeles County Council would soon consider the question of boycotting all motion picture films participated in by persons identified as Communists or followers of the Communist Party line and that the Legion's Hollywood Post No. 43 would offer a resolution aimed at the alleged Communist influence in the film industry and the unfriendly witnesses before the recent hearings at Los Angeles.

\_\_\_\_\_ previously identified, advised that the above resolution has been passed along to the Council which has set up a special committee to act on it and that such action will probably be announced during the latter part of December after which the resolution will be presented to the State Convention of the American Legion at Riverside, California, in February, 1952.

At the National Convention of the American Legion held at Miami, Florida, in October, 1951, a resolution was unanimously passed calling on posts throughout the nation to make public the intention of the American Legion to condemn, expose and combat such individuals employed by the motion picture industry and the entertainment world who are engaged in subversive activities.

According to the January, 1952, issue of the "Hollywood Legionnaire," news organ of the Hollywood Legion Post No. 43, a resolution was adopted calling for Legion picketing action against any film which carries the name or credit of any individual who refused to answer questions put to them by the House Un-American Activities Committee.

After adoption of this resolution by Hollywood Post No. 43 it was also adopted at the 24th District meeting of the American Legion and was then sent to the Department level for appropriate action. [REDACTED]

The "Washington Post" of March 6, 1952, reflected that the District American Legion on the previous day picketed the Ontario Theater where the film "Death of a Salesman" was showing. According to [REDACTED] Chairman of the District Department of the Legion's Americanism Committee, the action was taken because some persons connected with the production of the film had been reported to have had Communist connections.

According to the article, [REDACTED] stated he has not seen this movie but understood its contents were objectionable because the picture presented the American scene in an unfavorable light. In addition, [REDACTED] stated the committee would decide whether picketing would be authorized against some fifty other films which were mentioned in an article appearing in the December issue of "The American Legion Magazine" and were described as films with which recently exposed Communists were alleged to be connected.

(Washington Post, 3/6/52)  
[REDACTED]

According to an article appearing in the "Washington Star" of March 13, 1952, William J. Holliman, Department Commander of the American Legion District Department stated at a press conference on the previous day that picketing of all local theaters offering movies with a Communist taint in the writing, acting, preparation or of any other kind would be continued.



Mr. Holliman further stated that this picketing was an effort to force down the box office receipts to the extent that it would be unprofitable for the theater operators to continue offering such movies.

(Washington Star, 3/13/52,  
[REDACTED])

A Washington City News Service release of March 31, 1952, reflected that top leaders of the American Legion and the motion picture industry met in Washington for a high level "exploratory talk" on possible methods to eliminate the "menace" of Communism from movies. The meeting was reportedly called by Eric Johnston, President of the Motion Picture Association of America, while the American Legion was represented by Commander Donald R. Wilson and Director of Legion Publicity James O'Neill.

According to this release Johnston told the United Press that no decisions were made at the meeting.

(Washington City News Service  
3/31/52, [REDACTED])

With regard to the above conference, it is noted that Colonel Louis Johnson, former Secretary of Defense, telephonically advised Inspector L. R. Pennington of this Bureau that the Legion "stood pat" on its present policy of doing everything possible to weed Communists and their sympathizers out of the motion picture industry. He further stated that Eric Johnston was disappointed and a future meeting has been tentatively set for April 7, 1952.

(Memo Mr. Pennington to Mr. Ladd  
[REDACTED])

#### Americans Against Communism

"The Film Daily" of January 4, 1952, contained an article reflecting that an organization called Americans Against Communism has been formed and will produce anti-Red pictures. This organization was reportedly headed by Rupert Hughes as President, Lionel Barrymore as Vice President and Adolph Menjou as Secretary.

(The Film Daily, 1/4/52, Filed  
in Publications)

"Counterattack" of January 11, 1952, carried an article reflecting that the organization called Americans Against Communism is a nonprofit, nonpolitical group. According to "Counterattack," "The Sickle or the Cross," exposing Communist infiltration tactics in government, labor unions, churches and schools, will be the group's first film with four other films exposing Communist tactics also scheduled for production.

(Counterattack, 1/11/52,  
[REDACTED])

#### Anti-Communist Pictures

##### "Seeds of Destruction"

"The Film Daily" of April 2, 1952, carried an article reflecting that Astor Pictures, which has just released "It Can Happen Here," a thirty-five minute featurette dealing with Communist gangsterism in Europe, will follow up with an anti-Red feature tentatively titled "Seeds of Destruction," the story of which points to the Communist method of infiltrating the American way of life.

(The Film Daily, 4/2/52, Filed  
in Publications)

##### "The Hoaxers"

According to an article appearing in the March 12, 1952, issue of "The Film Daily," MGM was planning a spring release for the documented history of Communism called "The Hoaxers."

(The Film Daily, 3/12/52,  
Filed in Publications)

According to the "Daily Worker" of March 25, 1952, "The Hoaxers" is described as an FBI steel pigeons-eye view of the Communist movement since its inception.

(Daily Worker, 3/25/52,  
[REDACTED])

**"My Son John"**

The "Daily Worker" of March 25, 1952, describes this film by Leo McCarey as the story of "a Communist Government employee" who steals top secrets for a foreign power. According to this publication two of the leading characters in this film are said to resemble Alger Hiss and Judith Coplon. (Daily Worker, 3-25-52, [redacted])

In an article reviewing this film appearing in the "Daily Worker" of April 15, 1952, the question was raised as to whether it isn't time for patriotic Americans to get together and form a Committee of Political and Moral Decency made up of people of all creeds to tell Leo McCarey and Paramount Pictures what they think about this incitement to violence and contempt to the Constitution and to demand that local theater management stop fouling up the community with pictures of this kind. (Daily Worker, 5-15-52, [redacted])

**"Walk East on Beacon"**

This film, produced by Louis D. Rochemont and soon to be released by Columbia Pictures Corporation, deals with the counterespionage work of the FBI. It exposes the innermost operations of a fantastic Communist espionage network in America and reveals how seemingly insignificant individuals apparently above suspicion fit into the Red web. (The Investigator, May 19, 1952)

The "Daily Worker" of March 25, 1952, refers to this film as "A drama of 'Red' espionage in America," produced by Louis D. Rochemont in conjunction with John Edgar Hoover. (Daily Worker, 3-25-52, [redacted])

**"Assignment in Paris"**

The "Daily Worker" of March 25, 1952, reflects that this film will soon be released by Columbia and concerns a reporter who goes to Budapest to investigate the jailing

of an American businessman. According to this article, the "reporter" could be William Outis who confessed in an open court in Czechoslovakia that he was a spy for the State Department while the "businessman" could be Robert Fogeler who also confessed in a Budapest People's Court that he was carrying on espionage and sabotage against the Hungarian People's Government. This article further reflected that the purpose of this film is to present the fantastic idea that both these agents of Wall Street are great Americans.

(Daily Worker, 3/25/52,  
[REDACTED])

#### "Viva Zapata"

"The Worker" of March 16, 1952, contains a review of this film by Harry Wylis which is in general quite uncomplimentary and states that this picture does not give a real portrayal of the Mexican Revolution.

(The Worker, 3/16/52,  
[REDACTED])

It is interesting to note that this film also received uncomplimentary mention in the February 15, 1952, issue of "Counterattack," although in this case it was due to the individuals connected with the film and not with the story itself. Among these individuals were the following: Elia Kazan, Director; Marlon Brando, leading actor; Margo, leading actress; Lou Gilbert, actor; Frank Silva, actor; and Anthony Quinn, actor. According to "Counterattack," all of these afore-mentioned individuals have been associated with Communist front organizations. (Counterattack, 2/15/52,  
[REDACTED])

#### Miscellaneous

The "Washington Star" of March 18, 1952, contained an article reflecting that RKO Pictures Corporation had asked Superior Court to declare that RKO is not obligated to Paul Jarrico, the film writer, in any way. Jarrico, who was fired by RKO after he refused to tell the House Committee on Un-American Activities whether he was or had been a Communist, had asked for back pay and screen credit for "The Las Vegas Story."

According to the above article, RKO claims that after firing Jarrico it discarded everything he had written in connection with this movie and a new script was prepared. The Screen Writers Guild, however, after a hearing ruled Jarrico's contribution made up more than a third of the finished story. (Washington Star, 3/18/52, [REDACTED])

The "Washington Post" of March 30, 1952, reflected that Paul Jarrico was suing RKO for \$350,000.00 and charged the studio with acting against him to get widespread publicity as "savior" of American morals.

According to this article, this action was a counter claim to a previous RKO suit which had been filed on March 17, 1952. (Washington Post, 3/30/52 [REDACTED])

The "Washington Times Herald" of April 7, 1952, contained an article reflecting that approximately 100 employees of RKO were notified on April 5, 1952, by principal owner, Howard Hughes, that they were being placed on "leave of absence status," effective as of the previous day. Hughes stated that the 100 employees were "innocent victims of the Communist problem in Hollywood."

The above article further reported that Hughes stated it was his determination to make RKO one studio where the work of Communist sympathizers will not be used and for this reason he has found it necessary to reduce production temporarily.

This article also reflected that a studio spokesman said that before the reduction approximately 640 of the total RKO employment of more than 3,500 was working in Hollywood.

Hughes stated that due to his dispute with Paul Jarrico he has installed a method of screening "so that to the extent humanly possible, such a situation could not occur again at RKO." He continued that during the past six months

RKO has been searching for scripts for two stars available to the studio and of the 150 scripts studied 11 were considered suitable for these particular stars. In examination of these 11 scripts, however, disqualified every one of them because of information concerning one or more persons involved in the writing of the script or the original stories.

(Washington Times Herald, 4/7/52)

According to a reliable informant who furnished this information on April 15, 1952, Hughes has acknowledged privately that he "is in a hell of a mess" on his dispute with the Screen Writers Guild for failing to accept their decision favorable to Jarrico. The informant continued that from the producers standpoint Hughes may not be on solid ground although the Motion Picture Producers Association has as yet made no official statement on the matter. The informant felt that Hughes has used this dispute as an excuse to cut down RKO operations which he wanted to do anyway.

I

**ANTI-COMMUNIST ACTIVITIES**  
(July 15, 1952 to February 15, 1953)

**"Clearance" Program**

[redacted] free-lance screen writer and confidential source of the Los Angeles Office, recently outlined in a general way a system being utilized by the major film producers for the purpose of "clearing" employees in the film industry. According to [redacted] the threat of the American Legion in 1951 to picket those motion picture productions with which alleged Communists or Communist suspects were connected was a matter of considerable concern to a number of motion picture producers. As a matter of fact, in a number of instances in which the American Legion actually did engage in picketing activities the film producers concerned suffered a definite financial loss.

Accordingly, therefore, these particular producers got in touch with George Sokolsky, well-known syndicated columnist in New York City, to determine what the producers could do to alleviate this situation.

As a result of this get-to-gether the following plan was generally adopted by the major film producing companies. The Legion furnished the producers with a list of individuals objectionable with the Legion based on reports of the HCUA, the California Legislative Committee and other sources including certain anti-Communist publications. The producers thereafter would demand a letter from those employees whose names appeared on this list wherein the employee was to explain how his name became associated with the Communist Party, its activities or its front groups. If the employee's explanation was satisfactory to the producers and the Legion, no objection would be raised to his being connected with a film production. If his explanation was not satisfactory the producer would thus be under notice that the employee was not "clear" or satisfactory to those concerned.

As the letters of explanation were received by the producers who requested them they were made available to the Legion. [redacted] pointed out, however, that neither the producers nor the Legion knew anything in particular about

Tolson \_\_\_\_\_  
Ladd \_\_\_\_\_  
Nichols \_\_\_\_\_  
Belmont \_\_\_\_\_  
Clegg \_\_\_\_\_  
Glavin \_\_\_\_\_  
Harbo \_\_\_\_\_  
Rosen \_\_\_\_\_  
Tracy \_\_\_\_\_  
Laughlin \_\_\_\_\_  
Mohr \_\_\_\_\_  
Winterrowd \_\_\_\_\_  
Tele. Rm. \_\_\_\_\_  
Holloman \_\_\_\_\_  
Gandy \_\_\_\_\_

Communism, the Communist Party, or its activities and as a practical matter were not in a position to be able to evaluate the explanations set out in the letters. Accordingly, therefore, the letters were transmitted to George Sokolsky. Sokolsky in turn made the letters available to film actor, Ford Bond, and Hollywood labor leader, Ray Brewer, both of whom have long been active in combating Communism in the film industry.

According to the above plan, Bond and Brewer were to coordinate and pass on the acceptability of the explanations made to the producers by the employees in the letters demanded of them. [redacted] pointed out, however, that in spite of their long fight against Communism in Hollywood, neither Bond nor Brewer was in possession of any real evidence or knowledge of the extent of Communist activity in the film industry over the years. Accordingly, they called upon film writer Martin Berkeley, a one time Communist Party member and a cooperative witness before the HCUA in 1951, to examine these letters carefully and based on his personal knowledge to determine whether the letter writer told the truth, hedged or deliberately falsified the explanation.

[redacted] continued that [redacted] Berkeley in analyzing these letters which as a result of their deliberations are rated "acceptable," "not acceptable," "not satisfactory," or "no comment."

According to [redacted] only the "not acceptable" rating in actual practice has generally prevented the hiring of a prospective film employee or caused the dismissal of such an employee already on the payroll at the time the letter was demanded of him.

[redacted] expressed the opinion that this plan is undoubtedly faulty in some respects, particularly in view of the fact that it amounts to a private concern or body taking upon itself to judge who is and who is not acceptable for employment in the film industry. [redacted]

Tolson \_\_\_\_\_  
Ladd \_\_\_\_\_  
Nichols \_\_\_\_\_  
Belmont \_\_\_\_\_  
Clegg \_\_\_\_\_  
Glavin \_\_\_\_\_  
Harbo \_\_\_\_\_  
Rosen \_\_\_\_\_  
Tracy \_\_\_\_\_  
Laughlin \_\_\_\_\_  
Mohr \_\_\_\_\_  
Winterrowd \_\_\_\_\_  
Tele. Rm. \_\_\_\_\_  
Holloman \_\_\_\_\_  
Gandy \_\_\_\_\_



### American Legion

In addition to its connection with the afore-described "Clearance Program," the Legion has continued to keep a close check on any production from Hollywood with which any individual with a subversive background is connected. Among their most recent activities in this regard has been the opposition to the new Charlie Chaplin film "Limelight." The Legion has announced definite intentions of picketing any showing of this film.

On January 9, 1953, George Sokolsky advised Assistant to the Director L. B. Nichols that Loew's Theatres made a decision to distribute "Limelight." Sokolsky advised that he notified Loew's that if such distribution was made an organized campaign would be directed against Loew's. [REDACTED]

According to "The Worker" of February 1, 1953, Loew's Theatres canceled bookings of "Limelight" in view of the picketing threat of the Legion for which action they were commended by National Legion Commander Lewis K. Gough. ("The Worker," February 1, 1953, [REDACTED])

The film "Limelight" is reviewed in the "Daily Worker" of October 24, 1952, as a story of a famous clown of the English Music Halls who has lost the ability to make audience's laugh. This clown nurses back to health a beautiful young dancer, Claire Bloom, who tried to kill herself in the mistaken belief that she can never walk again. The clown watches her rise to stardom with his support and understanding and she in turn helps him get on his feet. According to this article "Limelight" ranks with Chaplin's best films and in it is to be found Chaplin's real thinking about the world we live in as well as his appeal for more fellowship among human beings. ("Daily Worker," 10-24-52, [REDACTED])

### Anti-Communist Pictures

"Big Jim McLain," according to the "Daily Worker" of September 9, 1952, is one of the most vicious of the

Tolson \_\_\_\_\_  
Ladd \_\_\_\_\_  
Nichols \_\_\_\_\_  
Belmont \_\_\_\_\_  
Clegg \_\_\_\_\_  
Glavin \_\_\_\_\_  
Harbo \_\_\_\_\_  
Rosen \_\_\_\_\_  
Tracy \_\_\_\_\_  
Laughlin \_\_\_\_\_  
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Winterrowd \_\_\_\_\_  
Tele. Rm. \_\_\_\_\_  
Holloman \_\_\_\_\_  
Gandy \_\_\_\_\_

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that the action represented the carrying out of a resolution adopted at the recent Annetts State Convention at Santa Barbara, California. ("New York Times" August 5, 1952, [REDACTED])

Veterans of Foreign Wars

According to the "New York Herald Tribune" of August 9, 1952, the Veterans of Foreign Wars at its 53rd National Encampment at Los Angeles on August 7, 1952, adopted a resolution commending the motion picture industry for "its example in fighting Communism" and pledged its full support to the industry's continuing battle against subversive persons and activities.

The organization also served notice that it would "utilize every weapon of public protest in action to route Communists and Communist sympathizers from other branches of show business and from all other areas of the United States which have been infiltrated." ("New York Herald Tribune," August 9, 1952, [REDACTED])

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Tracy \_\_\_\_\_  
Laughlin \_\_\_\_\_  
Mohr \_\_\_\_\_  
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**X. ANTI-COMMUNIST ACTIVITIES.**  
**(February 15, 1953 - July 15, 1953)**

**"Wonderful Town"**

An article appearing in the March 27, 1953, issue of the "Evening Star" reflected that the Broadway hit musical "Wonderful Town" had cancelled its April 8 performance rather than play for an alleged left wing group.

Producer Robert Fryer on March 26, 1953, confirmed reports that he had called off the performance, a move which caused the show management about \$4,000.

According to the above article this cancellation followed the suggestion of Ed Sullivan, columnist for the "Daily News," who wrote on March 9, 1953, that "a leftist sheet, forever raising money to trumpet the Party line" had bought tickets for the April 8 show and Mr. Sullivan suggested that Rosalind Russell, the musical's star, "step out" of the show for the night.

The above article further reflected that the publication in question, "The National Guardian," had bought a block of 300 tickets for a benefit and that on the previous day a spokesman for the publication commented: "Things have come to a pretty pass in this wonderful town of ours when a tabloid tattler with a few blows on his typewriter can close a Broadway theater to an audience of 1,500 people because of political pique against a handful of theater-goers." ("Evening Star" March 27, 1953;

**Anti-Communist Pictures**

**"Pickup on South Street"**

The Washington "Daily News" of June 1, 1953, contained a review of the motion picture "Pickup on South Street" which reflected that the lesson gained from the film is that no matter how evil a criminal may be a Communist

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Winterrowd \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Holloman \_\_\_\_\_  
Hiscox \_\_\_\_\_  
Miss Gandy \_\_\_\_\_

is far more evil. According to this article, the film in general concerned the story of a pickpocket, a lady of questionable character, who is a Communist courier, and the work of the FBI and the New York police in recovering a strip of microfilm, upon which was a secret formula, from the above-mentioned lady. ("Daily News" June 1, 1953; [REDACTED])

**X. ANTI-COMMUNIST ACTIVITIES  
(July 15, 1953 - December 15, 1953)**

**Hollywood American Federation of Labor Film Council**

An article appearing in the October 7, 1953, edition of "The Film Daily" reported that with a pledge of a continued aggressive fight against Communism, the Hollywood American Federation of Labor Film Council elected unanimously as its president Carl Cooper, the International Vice President of the International Alliance of Theatrical and Stage Employees Union. Cooper succeeds Roy Brewer who resigned after six years as head of the Hollywood American Federation of Labor Film Council composed of unions and guilds representing more than twenty-seven thousand workers in the motion picture industry.

**"Aware"**

In a letter dated November 16, 1953, [REDACTED] communicated with the Director and advised that they are now active in a new anti-Communist organization known as "Aware" which has been formed by "leading elements among the established anti-Communist groups in our entertainment world here in the East."

The correspondents enclosed a copy of the Statement of Principles of "Aware" which states that "Aware" is "an organization to combat the Communist conspiracy in the entertainment world."

[REDACTED] is a well known Hollywood and Broadway actor who has been very cooperative in furnishing information to Agents of the New York Office.  
[REDACTED]

## **I. ANTI-COMMUNIST ACTIVITIES**

(December 15, 1953 - July 1, 1954)

### **Anti-Communist Pictures**

#### **"Jump Into Hell"**

An article appearing on page eight of the June 6, 1954, edition of "The Worker" informs that Warner Brothers Studio is sending a crew to Indochina to make the captioned film. The article also reports that "... the French Government has offered its fullest cooperation to the company."

#### **"Prisoner of War"**

On page eight of the May 30, 1954, edition of "The Worker" there appeared a review of this film by columnist David Platt which states in part: "The story behind MGM's release of the lie-packed, war-inciting film 'Prisoner of War' directed against the Soviet Union and the People's Republic of China gets worse and worse.

"This is the film that said Russians were in charge of Chinese and North Korean prisoners of war camps and they got Americans POWs to 'confess' to germ warfare by subjecting them to the most inhuman tortures ever conceived by the mind of men.

"The film is a gigantic fraud nonetheless and The Worker is not the only one making the charge. The Department of Defense in Washington has also attacked the picture's veracity.

"'It is not an accurate portrayal' and it is 'contrary to the facts as we know them,' said a spokesman for the Army, who also revealed that the Defense Department had instructed 'all six Army commands in the continental United States' to take no part in MGM's efforts to exploit the film commercially. Army bands were told not to play at the opening of the film.

"But this is hair-raising! Here is a McCarthyite war film based on pure forgery. It's such a phony it smells bad even to the Pentagon. The Department of Defense gave the

studio a technical adviser on the film but now warns its six Army commands not to touch it with a 10-foot pole. MGM disregards all this and goes right ahead and releases the film, passing it off as the gospel truth okayed by Washington."

### "Night People"

On page seven of the May 19, 1954, edition of the "Daily Worker" there appears an article entitled "'Night People,' Anti-Soviet Film Propaganda."

In essence the review states: "When it isn't boring 'Night People' is one of the most openly savage pieces of war propaganda Hollywood can boast of in a long time."

### Motion Picture Alliance

On page eight of the June 6, 1954, edition of "The Worker" it is reported that Roy Brewer

of the pro-McCarthy Motion Picture Alliance. Some of the better known movie people who were elected officers and executive board members of the Alliance along with Brewer are: Charles Coburn, Ward Bond, John Wayne, Gary Cooper, Cecil DeMille, Irene Dunne, John Ford, Clark Gable, Adolph Menjou, Robert Taylor, Alan Mowbray, Morris Ryskind and Cedric Gibbons. Ace Republicans—not a Democrat in the lot! With one or two exceptions these are the people who were bitterly opposed to Franklin Delano Roosevelt during the critical war years. Some were members of the Alliance when the outfit was playing a disruptive role in Hollywood win-the-war affairs and was condemned as having 'fascist tendencies and aims' by 19 Hollywood guilds and unions representing 22,000 film industry workers.

"The Alliance rode back into the limelight on the heels of the Un-American witchhunts. Its leaders were among the witnesses who testified against the Hollywood Nine whom they helped send to jail for their opinions. This is the gang it should be noted, that tried to stop the production of 'Salt of the Earth' and failing in that organized the theatre boycott against the picture."

### Miscellaneous

An article appearing in the May 6, 1954, edition of "The Hollywood Reporter," a trade journal, states: "Anti-Commie Picture In Works at Warners. George Zuckerman reported



to Warners yesterday to develop a story and screenplay on anti-communism. It will be patterned close to some of the successful anti-Nazi films the studio made during World War II. David Weisbart will produce. Herb Tobias of the Nat C. Goldstone Agency negotiated."

## **I. ANTI-COMMUNIST ACTIVITIES**

**(July 1, 1954 - December 31, 1954)**

### **Notion Picture Alliance**

Mr. Ward Bond, notion picture actor and an officer of the anti-Communist Notion Picture Alliance, advises that there are no individuals who have been identified as Communists working in the film industry at the present time insofar as he is aware. Mr. Bond feels that the backbone of the one-time Communist influence in the notion picture industry has been broken. However, he also feels that there may be a lessening of the once adamant position taken against the Communists by the major film producers and that there is some indication that the American Legion may also be backing down from its former policy of pressuring against the studios who hired individuals affiliated with Communist front groups. Mr. Bond advised that, although he cannot be specific as yet, he feels that, among some film producers, the policy seems to be to risk anti-Communist pressure if particular talent or property in question is really good and might make some money for the studio. Mr. Bond cited as an example the recent purchase by Samuel Goldwyn Studios of the New York stage success, "Guys and Dolls," which was written and produced by Abe Burrows, former Communist radio writer in Hollywood.

Mr. Bond also pointed out that Dere Schary, Production Head at Metro Goldwyn Mayer Studios and one of the most influential men in the film industry, has become affiliated with the American Civil Liberties Union and has apparently accepted the position of the group in defending the victims of "witch hunts," such as those black-listed in the film industry for having been once connected with organizations cited as Communist influenced.

Mr. Bond also informed he is somewhat concerned with the large influx into Hollywood film productions of New York stage and radio people about whom he or the Notion Picture Alliance know little other than that they have supported questionable organizations and groups in the east. Mr. Bond said that at this time he could not be more specific concerning his opinion in this matter.

RE: **MURKILLANOW**

(July 16, 1948, to April 15, 1950)

[REDACTED] of the American Magazine and Father John Graham, assistant editor of American Magazine, both reported that to their knowledge neither Communists nor the Communist Party have utilized or infiltrated into the screen magazine field. In addition, Mr. [REDACTED] of Galigny Publications, New York City, advised that to his knowledge there has been no Communist infiltration into the screen magazines and he pointed out that if there had ever been such infiltration he would have been advised by his staff who are continually on the alert for such infiltration.

The Washington Daily News of March 28, 1950, on page 7, reported that Chairman Edwin C. Johnson of Colorado had stated that the Senate Commerce Committee might conduct an investigation into the morals of the movie industry. The article indicated that the Committee would begin its investigation in April 1950 and would consider a bill by Senator Johnson to impose strict Federal license curbs on movie companies and films. The article indicated that Senator Johnson had been extremely critical of the "narcotics menace," Rita Hayworth, Ingrid Bergman and Roberto Rossellini.

Information was also received concerning George Slaff, described as a brother of Edith Slaff Miller, who had admitted membership in the Communist Youth League and who had taught Communist doctrine. Slaff has reportedly admitted membership in the National Lawyers Guild, the Washington Bookshop Association and the Washington Committee for Aid to China. He has also been reported as friendly with Robert W. Kenny, active in the Independent Citizens Committee of the Arts, Sciences and Professions and has expressed friendship for the "Hollywood Ten." Slaff is main attorney for Samuel Goldwyn who reportedly hired him upon the personal recommendation of Judge Sam Rosenman. It was reported that Slaff is a brilliant writer who has been with Goldwyn since 1946 and who writes all of Goldwyn's speeches, articles, announcements and press releases.


OHS:jgh

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Gandy \_\_\_\_\_

**XI. MISCELLANEOUS**

**(April 16, 1950, to June 23, 1950)**

The column by David Flatt appearing in the April 28, 1950, edition of the "Daily Worker" reported that General Motors was planning a film to be produced at a cost of two hundred thousand dollars for the purpose of reassuring the nation "that big business - free enterprise - is just dandy for everybody." He indicated that the picture would run for a period of seventy-five minutes and would be an entertainment feature without any commercial advertising or any mention of General Motors. The article concluded by describing the production as NAW propaganda.



GHS:jgh:td

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**XI. MISCELLANEOUS**

(June 24, 1950, to December 31, 1950)

In 1947, an individual identified as John Hans Winge was identified as an employee of Metro-Goldwyn-Mayer Studios. In 1946, this individual was reported as having attended the People's Educational Center, a Communist-front school. In 1945, it was reported that he was an acquaintance of Hans Fiala, and in 1947, he was reportedly a subscriber to the "U.S.S.R. Information Bulletin." Los Angeles Informant [redacted] in 1949 stated that he considered Winge as a Socialist rather than a Communist. [redacted]

In the spring of 1946, John Hamilton was an employee of Paramount Pictures. He was recruited into the Communist Party in May, 1946, was originally assigned to the Studio Workers Branch and later to the Actors Branch. In December of 1946, he discontinued his Communist Party affiliation and has been reported as inactive in Communist Party activities since October, 1947. It was further reported that he is not since October, 1947. As of September, 1950, Hamilton was employed as a free lance actor. [redacted]

On June 16, 1950, [redacted] a salesman for Bell & Howell Corporation, advised an Agent of the Los Angeles Office that the individuals hereinafter named, all associated with the motion picture industry, were suspected of being pro-Communist. [redacted] based his suspicion on the fact that they were all friends and have been interested in certain literature and film in the past years which were favorable to the Russians. [redacted] stated that these individuals asked for and rented from the Bell & Howell library every film which seemed to promote the Russian cause and system. These individuals identified by [redacted] were as follows:

Earl Felton, screen writer;  
Leslie Fenton, former actor and now a director;  
J. Dratler, writer;  
Sam Rubin, occupation unknown;  
Gordon Kahn, writer and one of the "Unfriendly 19;"  
Dalton Trumbo, writer and one of the "Hollywood 10;"  
Arch Obler, occupation unknown;  
Warren Duff, occupation unknown.

[redacted]

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206

The Washington "Evening Star" of August 24, 1950, contained a news item indicating that the Senate on the previous day had approved a resolution by Senator Johnson of Colorado condemning the showing in the United States of motion pictures produced or directed by Fascists, Marxists or Communists.

On July 26, and August 4, and 10, 1950, Los Angeles Informant [redacted] identified a number of individuals who he indicated were associated with the Communist Party. This information was furnished on the basis of his experience and recollection of the Communist movement in Hollywood. Among the individuals identified by him were numerous persons who were not associated with the motion picture industry itself but were active in the Hollywood area. Only those individuals described as actually associated with the motion picture industry are set forth as follows:

**Lou Anster** - This informant described him as a writer and Communist Party member who now resides in New York. Los Angeles Informant [redacted] in 1944 and 1945 identified Anster as a Communist Party member.

**Ben Barrman** - The informant identified him as a motion picture writer and Communist Party member in Hollywood. Los Angeles Informant [redacted] has in the past identified Barrman as a member of the Communist Party and assigned to Branch A in 1944.

**Seymore Bennett** - This individual and his wife, both writers in the motion picture industry, were identified by the informant as Communist Party members. Los Angeles Informant [redacted] identified Bennett as a Communist Party member in 1948 and according to Los Angeles Informant [redacted] Bennett as of July, 1950, was a writer at Columbia Studios.

**Margaret (Muggie) Bennett** - The informant identified this person as a Communist Party member in Hollywood and as of February, 1950, identified her as a secretary for an unidentified screen writer in Hollywood.

**Leonardo Bercovici** - The informant identified him as a Hollywood writer presently associated with Sidney Buchman Productions. The informant was of the opinion that Bercovici

is now definitely out of the Communist movement and that the Communist Party dropped him because he would not take a definite position on Party matters. The informant was of the opinion that Berzouci still believes in theoretical Communism but has not gone along with the Party because of his concern for his family.

Arthur Birnkrant - The informant identified Birnkrant as a motion picture writer associated with Sidney Buchman Productions. The informant stated that he had little question as to Birnkrant's loyalty to the Party and regards him as one of the Party's smart members in Hollywood, although due to poor health at the present time he is inactive in Party matters. The informant stated, "The worst thing that could be done to him would be to be left out if the FBI picked up a lot of Party people."

Henry Blankfort - The informant stated that Blankfort, as well as his wife, was very definitely in the Communist Party movement in Hollywood but does not know his present status. As of July, 1950, Blankfort was reported to be a free lance writer.

Herman Borar - The informant identified Borar as a writer who joined the Party during the latter 1930's although he does not know his present status. It has been reported that Borar as of May, 1950, was a free lance writer in care of the Screen Writer's Guild. Los Angeles Informant [redacted] identified Borar as a Party member in 1943 and 1944.

John Bright - The informant identified him as a motion picture writer, Communist Party member and a devoted comrade who is a brilliant writer and one of the best in Hollywood. Los Angeles Informant [redacted] identified Bright as a Party member in 1943 and 1944. Los Angeles Informant [redacted] as of July, 1950, advised Bright was employed as a writer at Paramount Studios.

J. Edward Bromberg - The informant identified Bromberg as a motion picture and stage actor who was a Communist Party member but who is now located in New York.

Sidney Buchman - Buchman is currently a motion picture producer in Hollywood and according to the informant was a Communist Party member. The informant believes that Buchman

has gradually become inactive and to the best of his knowledge is presently out of the Party movement completely although he may be influenced into donating to some cause with Communist backing.

**Hugo Butler** - Butler is a Hollywood screen writer who, according to the informant, became a Party member in about 1940. Los Angeles Informant [redacted] identified him as a Party member during 1943 and 1944. As of January, 1950, Butler was reported among the staff of writers at Columbia Studios.

**Edward Chodorov** - This person is a Hollywood writer whom the informant seems to recall as a Party member, but whom he cannot definitely state was such a member. Los Angeles Informant [redacted] and [redacted] have both identified him as affiliated with the Communist Party. As of June, 1950, he was reported to be a writer for Metro-Goldwyn-Mayer Studios.

**Maurice Clark** - The informant stated Clark is a writer who was definitely in the Party movement in Hollywood and in his opinion is still doubtless in the movement. He was identified in 1943 and 1944 as a Party member by Los Angeles Informant [redacted]. As of February, 1950, Clark was reported to be a free lance writer in Hollywood.

**Richard Jay Collins** - Collins is a Hollywood motion picture writer with whom the informant is still personally acquainted. The informant identified him as an early member of the Party in about 1937 but who definitely dropped out a few years ago and is no longer associated with the Party. Los Angeles Informant [redacted] identified Collins as a Party member in 1944. He is currently reported to be employed as a writer with Sidney Buchman Productions.

**Jeff Cerey** - The informant identified him as a Hollywood actor who was a member of the Communist Party although his present status is unknown to the informant. One Jeff Cerey was identified as a Party member in 1943 by Los Angeles Informant [redacted]. As of July, 1950, Cerey was reported to be an actor with Twentieth Century Fox Studios.



**Howard DoStilus** - The informant identified DoStilus as a member of the Communist Party but could not state concerning his importance or leadership in the movement. He was identified as a Party member in the 1940's by Los Angeles Informant [redacted] As of July, 1950, he was reported to be negotiating with Twentieth Century Fox as an actor.

**Julius Dassin** - The informant identified him as a motion picture writer who was definitely a member of the Party at one time although the informant states he has not been active in the Party for the past four or five years and may be out of the movement entirely by now. In 1943 and 1944, Dassin was identified as a Party member by Los Angeles Informant [redacted] As of July, 1950, Dassin was reported to be negotiating with Twentieth Century Fox on his next picture assignment.

**Howard Dinsdale** - He was identified by the informant as a Hollywood writer who was definitely a Party member at the same time as the informant. Although the informant does not know his present status, he does recall that Dinsdale wrote the speech given by Katharine Hepburn at the rally for Henry Wallace at the Gilmore Stadium in 1947. Los Angeles Informant [redacted] identified Dinsdale as a Party member in approximately 1944. As of January, 1950, Dinsdale was reported to be under contract to the Jean Davis Productions, an independent motion picture producing company.

**Edward Eliscu** - The informant recalls Eliscu as a writer who was active in the Party at the same time as the informant. The informant expressed the opinion that he is probably still a loyal Party member. As of February, 1950, Eliscu was reported as a free lance writer in Hollywood.

**Guy Endore** - Endore was identified by the informant as a member of the cultural groups in Hollywood who was a motion picture writer. Los Angeles Informant [redacted] identified him as a Party member in the middle 1940's. He was last reported in June, 1950 to be a free lance writer.

**Michael Gordon** - The informant described him as a motion picture writer who was a Communist Party member at one time but who dropped out several years ago when he decided the

Party was not doing him any good. Los Angeles Informant [redacted] has identified Gordon as a Party member in 1949, at which time he held the minor functionary post of Branch Educational Director. In 1949, Gordon was reported to be employed by Universal Studios, while as of July, 1950, he was free lance writing.

E. Y. (Yip) Harburg - The informant identified Harburg as a screen writer but cannot positively identify him as a Party member. He recalls that Harburg attempted to join the Party but could not do so because of the opposition of screen writer Jay Gorney who was opposed to his membership inasmuch as Harburg had married Gorney's ex-wife. In 1948, Harburg was residing in New York City, but in September, 1949, was reported to have returned to Los Angeles to write a screen adaptation of his play, "Fiesta's Rainbow."

Lou Harris - The informant identified him as a writer and one of the early group of cultural people to become affiliated with the Party in approximately 1937. The informant always regarded Harris as completely devoted and loyal to the Party. Los Angeles Informant [redacted] has identified both Harris and his wife as Party members. As of March, 1950, he was reported to be connected with the National Screen Service Organization, Santa Monica, California.

John Huston - The informant stated that Huston, a director, was never known to him to be actually affiliated with the Party as a member but describes him as a radical but one who acts entirely on his own. As of June, 1950, Huston was reported to be a director at Metro-Goldwyn-Mayer Studios.

Paul Jarrige - The informant identified him as a motion picture writer and member of the Party for years. He described him as completely devoted to the movement and as one of the leaders among the cultural group. He is presently head of the Film Division of the Hollywood Arts, Sciences and Professions Council. As of April, 1950, Jarrige was employed as a writer at Columbia Studios.

Gordon Kahn - The informant identified him as a Hollywood writer and long-time Communist Party member. He was

Further identified as a Communist Party member in 1944 by Los Angeles Informant [redacted]. As of June, 1950, he was engaged in free lance writing in Hollywood.

Howard Koch - The informant stated that Koch was a motion picture writer who was never a Party member within the informant's experience although the informant believes Koch is sincere in his beliefs and social theories, as a result of which he has been tied up with such front groups as the Hollywood Arts, Sciences and Professions Council. The informant stated Koch's present wife was at one time a Party member who later dropped out of the Party completely. As of July, 1950, Koch was reported to be a writer with Twentieth Century Fox.

Hy Kraft - The informant described him as a Hollywood writer and a Party member within the informant's experience. He expressed the opinion that Kraft may be out of the movement "in the flesh but may not be out in spirit." Los Angeles Informant [redacted] identified Kraft as a Party member in approximately 1944. As of June, 1950, he was reported to be a free lance writer in Hollywood.

David Lang - The informant recalls him as a Hollywood writer and a member of the Party in 1949, although he does not know his present status. He has been identified as a Party member by Los Angeles Informant [redacted]. In 1948, he was reported to be a writer at Warner Brothers Studios and as of May, 1949, was engaged in free lance writing.

Al Leavitt - This individual, a Hollywood writer, and his wife were both identified by the informant as Party members within the informant's own experience. Los Angeles Informant [redacted] advised that Leavitt in July, 1950, was employed as a writer at Columbia Studios. Los Angeles Informant [redacted] reported that Helen Leavitt, his wife, was employed by the Committee to Free the Hollywood 10, a group organized to seek a pardon or reduction of sentence for the "Hollywood 10."

Robert Lees - The informant identified him as a Hollywood writer who was a member during the informant's connection with the Party and he believes Lees is probably still a member. As of June, 1950, Lees was reported to be a writer at Universal Studios, according to Los Angeles Informant [redacted].

**Melvin Levy - Levy, according to the informant, is a Hollywood writer who was a member of the Party during the same time as the informant although he does not know Levy's present status. Levy was identified as a Party member in 1944 under the Party name of George Francis by Los Angeles Informant [redacted] As of July, 1950, Levy was reported by Los Angeles Informant [redacted] as a writer under contract to Metro-Goldwyn-Mayer Studios.**

**Mitchell Lindeman - The informant identified him as a motion picture director currently employed in Hollywood who has been a Party member and in the informant's opinion would rate as one of the more important members in the movement among the cultural groups. Los Angeles Informant [redacted] identified one Mitchell Lindeman as a Party member during 1946-1947. As of February, 1950, Lindeman was reported to be an assistant to Harold Hecht, producer at Norma Productions in Hollywood. He was also reported to be associated as a director with the radio show, "Life of Riley."**

**Arnold Manoff - The informant identified him as a motion picture writer who was a member of the Party at the same time as the informant and who in the informant's opinion is probably still a member. Los Angeles Informants [redacted] and [redacted] have previously identified Manoff as a Party member. As of February, 1950, he was engaged in free lance writing.**

**Frederic March - The informant stated that although there has been a lot of "smoke" concerning both March and his wife, as far as the informant knows March was never an actual Party member. As of September, 1949, March was reported as a free lance actor in New York City, who in May, 1950 returned to the West Coast to do a picture for Metro-Goldwyn-Mayer Studios.**

**Karen Morley - The informant identified Morley as a screen actress who has been a Party member within the informant's experience and whom he characterizes as "one who will stay in." As of June, 1950, Morley was reported to be a free lance actress.**

**Carlton Moss - The informant identified Moss as a Negro actor-writer who was the author of "Negro Soldier." The informant does not definitely know of Party membership on the part of Moss although he is of the opinion that he is such a member. Moss is currently reported to be a free lance writer-actor, residing in Santa Monica, California.**

**George Pepper** - The informant recalls Pepper as a Party member who has been active in several front groups. In 1944, Los Angeles Informant [redacted] identified Pepper as a Party member. Although he is a musician by training, in February, 1950 he claimed to be an independent motion picture producer.

**Paul Perlman** - The informant described Perlman as a Party member and one of the Party teachers in past years although he does not know his present status in the Party. As of April, 1950 Perlman was reportedly connected with Columbia Pictures.

**Abraham Polonsky** - The informant characterizes Polonsky as a first-rate writer in the motion picture industry at the present time and a Party member who is devoted to the Party. Polonsky was identified in 1946 and 1947 as a member of the Party by Los Angeles Informant [redacted]. In July, 1950, Los Angeles Informant [redacted] advised that Polonsky is under contract as a writer to Twentieth Century Fox.

**Fred Rinalde** - The informant identified him as a member of the Communist Party in the past. Los Angeles Informant [redacted] identified him as a Party member as late as 1946-1947. As of July, 1950, according to [redacted] Rinalde was a writer at Universal Studios.

**Robert Reessen** - The informant identified Reessen as a Party member in the past in Hollywood. The informant has expressed the opinion that although Reessen has not attended Party meetings in recent years, he possibly still makes occasional contributions. The informant feels that Reessen would like to get away from the Party completely now and he may be definitely out as an active member. He also stated that Party leaders no longer consider Reessen as entirely reliable.

**Waldo Salt** - The informant stated that Salt was one of the original group of writers to join the Party in Hollywood in approximately 1937. He was of the opinion that Salt should be considered as important to the movement at the present time.

**Dore Schary** - The informant advised that based on his own knowledge and experience as a member of the Party for many

years, Sohary was never a Party member and as a matter of fact has taken an anti-Party stand on several occasions in the past. The informant states that the Party never had any real use for Sohary and characterizes him as one of those individuals not connected with the Party concerning suspicions of whose "red connections" from certain quarters was always a matter of comfort to the Party for the reason that "if they think Sohary is a red, they must not have any real information about us." Sohary is currently vice-president in charge of production at Metro-Goldwyn-Mayer and is generally regarded as one of the most important men in the motion picture industry.

George Sklar - The informant recalls Sklar as a writer and member of the Party and has expressed the opinion that he is still a member. Los Angeles Informant [redacted] identified Sklar as a Party member in about 1944. As of November, 1949, he was reported to be a self-employed playwright in Hollywood.

Louis Solomon - The informant advised that Solomon was a definite Party member within the informant's experience although he does not know his current status in the Party. As of July, 1950, Solomon was a writer at Universal Studios.

Gale Sondergaard - The informant has identified her as a Party member within his own experience. She has also been identified as a Party member by Los Angeles Informant [redacted] and by [redacted]. She is also the wife of Herbert Biberman. As of July, 1950, she was reported to be a free lance actress.

Phil Stevenson - The informant identified him as a Hollywood writer and a member of the Party. Los Angeles Informant [redacted] has also identified him as a Party member in about 1944. As of July, 1950, Stevenson was reported as an "available" writer in the motion picture industry.

Bess Taffel - The informant characterizes her as a writer who was a Party member in Hollywood and who may still be a member. During the World War II period, she was identified by Los Angeles Informant [redacted] as a Party member. As of March, 1950 she was reported to be free lance script writing in Hollywood.

**Dorothy Tree** - The informant has identified her as an actress and one of the early group of cultural people in Hollywood who joined the Party about 1937. The informant said she had been in the Party movement a long time and probably still is. As of February, 1950, she was reported to be an actress under contract with Metro-Goldwyn-Mayer.

**Paul Trivers** - The informant identified him as a motion picture writer who was a Party member within the informant's own experience. He also stated he believed Trivers to be one who could never be shaken in his belief in the Party. Los Angeles Informant [redacted] identified Trivers as a Party member about 1944. As of March, 1950, he was reported to be employed by R. B. Roberts Productions in Hollywood.

**Mickey Uris** - The informant described him as a writer who joined the Party in approximately 1937 and who is probably an entirely devoted comrade. The informant advised Uris was a member as late as 1948. As of January, 1950, Uris was reported to be under contract with Columbia Studios.

**John Weber** - The informant stated Weber was an early functionary of the Party prior to coming to the West Coast and also stated he was devoted to the Party and could probably be classified as one of the most important people in the movement in Hollywood. Until 1950, Weber was connected with the William Morris Agency in Hollywood but was terminated when that agency combined with another agency.

**Everett Weil** - The informant described Weil as a Party member within his own experience although he does not know his current status. As of July, 1950, Weil was reported as a free lance writer.

**John Wexley** - The informant identified him as a writer who is a Party member who has spent considerable time in Europe within the past year. He does not know of his current status in the Party. Wexley is reported to have returned to Hollywood in the spring of 1950.

[redacted]

The "Daily Worker" of September 14, 1950, in the column by David Platt, reported on a meeting the previous Friday between President Truman and representatives of the motion picture industry. The article stated that the motion picture industry was to pledge its full resources to the "current war emergency" and devise a plan for the coordination of war film activities to eliminate waste and duplication. Platt criticized the meeting, stating that the plan called for the joint production by Government departments and the film industry of films made especially for overseas distribution which will "soften up resistance to and bolster belief in the holiness of U. S. imperialism's preparation for war against the Soviet Union." He then stated, "The movie industry has pledged its cameras and its screens to Wall Street, whose dirty war for power and profits it will be their job to transform into a 'crusade for freedom'."

On October 4, 1950, [redacted] the Screen Actors Guild, reported that within the previous twenty-four hours a number of "ultra left Hollywood Commies" had been in contact with the Screen Actors Guild and the Hollywood Coordinating Committee for the purpose of offering their services for entertaining troops in Korea. Among the individuals the informant so identified were Will Geer, Edward G. Robinson and Howard Duff. The informant pointed out that these individuals had offered their services following the turn of the tide of the war in favor of the United Nations forces and he referred to these individuals as "48-hour patriots."

On August 16, 1950, Los Angeles Informant [redacted] reported that he had received information that Rosella Stewart, the secretary to Billy Wilder, motion picture producer at Paramount Studios, had been making statements denouncing the American system of government. The informant advised that until recent weeks no information had come to his attention indicating anti-American sympathies on the part of Stewart. No derogatory information concerning her is available in the Los Angeles Office.

[redacted]



XX - MISCELLANEOUS

(January 1, 1951 to June 15, 1951)

On December 12, 1950, [redacted] of  
MGM Studios voluntarily furnished certain information to  
the Los Angeles Office as follows:

[redacted] advised that MGM is considerably concerned  
and anxious not to hire any members of the Communist Party  
or Communist sympathizers in connection with any film  
production. He reported that recently Betsy Blair, wife  
of Gene Kelly, had been selected for a small part in a  
picture after Kelly had personally assured [redacted] that his  
wife had no Communist sympathies. After being employed,  
however, she participated in a meeting sponsored by the  
Hollywood Council of the Arts, Sciences and Professions and  
was thereupon notified by the studio that she was being  
released from the picture. Thereafter Kelly advised [redacted]  
that his wife was willing to sign an oath concerning her  
loyalty and had not realized the nature of the meeting at  
which she spoke. [redacted] after talking with Blair and making  
certain inquiries of his own, rehired Blair upon authority  
from the MGM Headquarters in New York. He also arranged  
for her to execute an affidavit concerning her loyalty.

[redacted] stated that it is extremely difficult to  
know what action to take concerning particular individuals  
and mentioned the fact that he was listed in the publication  
"Red Treason in Hollywood" by Myron C. Fagan, although there  
was no truth whatever in the charge. [redacted]

On January 16, 1951, [redacted] and  
[redacted]  
respectively at MGM Studios, furnished the following  
information:

[redacted] stated he was leaving MGM after thirteen  
years because he feels it has become a hotbed of Communists,  
both he and [redacted] blaming this development on Dore

Schary. [redacted] explained that while he did not mean to infer that Schary is a Party member, since Schary was put in charge at MGN, one by one all writers, directors, and producers in any way connected with the Motion Picture Alliance for the Preservation of American Ideals (anti-Communist organization) had been released or given poor assignments. He cited as examples James McGuinness and Sam Marx and added that Clarence Brown, John Waters and Tay Garnett, as well as he himself had received very poor assignments.

Both [redacted] and [redacted] agreed that Schary is not alone in this responsibility, but that Arthur Freed, Producer and Vice President of MGN, had hired more than his share of suspected Communists although Freed claims to be anti-Communist. [redacted] also expressed the opinion that Mr. L. B. Mayer had "lost his grip" and on several occasions [redacted] had questioned Mayer concerning individuals hired and in every instance Mayer had told him these individuals had assured him they were not Communist Party members. [redacted] also commented on Mayer's nephew, Jerry Mayer, whom he described as definitely pro-Communist, and who has been influenced in his pro-Communist beliefs during his attendance at Stanford University.

During the interview [redacted] advised that E. Y. (Yip) Harburg and Donald Ogden Stewart had both recently been rehired by MGN and he also stated that June Allyson in commenting on Gene Kelly stated she had known and worked with him in New York before he became prominent in motion pictures and that it was general knowledge that Kelly was a member of the Communist Party at that time.

Actor George Murphy also participated in the above mentioned interview and stated that Larry Parks was apparently wavering in his Communist sympathies, but that this was not true of his wife Betty Garrett.

[redacted]

The March 5, 1951 edition of the Daily Worker reported that fifteen members of the International Alliance of Theatrical Stage Employees had sued the union for \$217,000 and reinstatement. The complaint alleged that corrupt deals had been made between the major studios and the IATSE as a result of which these fifteen had been black-listed at the time they refused to cross picket lines during the 1946 film strike. [REDACTED]

**XI. MISCELLANEOUS**

(June 15, 1951 to April 15, 1952)

**Carl Foreman Productions**

The "Washington Post" of September 27, 1951, contained an article reflecting that Stanley Kramer was calling a meeting of his movie company's board of directors and shareholders to "take necessary action" with regard to his writer-associate, Carl Foreman, who was a reluctant witness at the HCUA hearings. According to this article, Kramer stated that "there is a total disagreement between Carl Foreman and myself." According to the article, Foreman refused to comment on Kramer's statement but said he would attend the meeting. ("Washington Post" 9-27-51)

"The Film Daily" of 10-25-51 reflected that Carl Foreman had severed connections with the Stanley Kramer Company and a financial settlement had been effected covering Foreman's interests according to a joint announcement by the two principals.

This same publication contained an article reflecting that Carl Foreman on the previous day announced the formation of his own independent film company, Carl Foreman Productions, as well as the consummation of a financing and release deal with Robert L. Lippert. According to this publication, this deal calls for three pictures to be released through Lippert's distribution setup, and is non-exclusive while Foreman will function as writer, director, and producer in the new company and will have complete independence in all phases of production.

Among the shareholders listed in this new concern were Gary Cooper, I. H. Prinsmetal, Sidney Cohn and Henry C. Rogers.

("The Film Daily" 10-25-51  
Filed in publications)

The "Washington Star" of November 2, 1951, contained an article reflecting that Gary Cooper announced that he will not associate with Carl Foreman in a new film company. According to this article, Arthur Jacobs, Mr. Cooper's representative, stated that since the announcement of Cooper's association with Mr. Foreman, Cooper has "received notice of considerable reaction against it," and felt it would be better for all concerned if he did not purchase this stock.

("Washington Star" 11-2-51)

Independent Producers, Inc.

On March 13, 1952, [REDACTED] who has been previously identified in this memorandum, furnished information which he had received from Mike Connolly, a columnist for the film trade paper "Hollywood Reporter", to the effect that certain individuals who have appeared before the HCUA as "unfriendly witnesses" are in the process of establishing an independent motion picture company probably to be known as Independent Producers, Inc., and that Paul Jarrico, screen writer, is believed to be one of the key figures in forming this company.

According to [REDACTED] information, this proposed company is presently seeking financial support and is being "fronted" by Simon M. Lazarus, whose home at 1250 Beverly Estate Drive, Beverly Hills, is being used as a temporary headquarters.

In connection with this matter, [REDACTED] International Alliance of Theatrical and Stage Employees Union in Hollywood, advised on March 5, 1952, that during the latter part of February, 1952, he had been approached by Lazarus for the purpose of determining what the union's position would be if Lazarus were to engage in the independent production of motion pictures utilizing individuals who have been identified as Communists in the motion picture industry.

Lazarus, who owns the Ritz Theater on Wilshire Boulevard in Los Angeles, and who possesses considerable wealth, told [REDACTED] that he was planning to establish an independent film company to produce pictures in Hollywood but that before endeavoring to commence production he desired to determine whether or not the International Alliance of Theatrical and Stage Employees Union would have any objection to its members working for a company which would utilize the services of individuals who had been named as Communists. Lazarus indicated to [REDACTED] that the film company would have Dalton Trumbo, writer, Adrian Scott, director and Paul Jarrico, writer, associated with this organization. It is noted that Trumbo and Scott are members of the so-called "Hollywood Ten."

[REDACTED] advised that he told Lazarus that he personally would endeavor to exert all the necessary effort to prevent members of the union's locals as well as affiliated Hollywood unions from assisting or working on any film production sponsored by this contemplated organization of Lazarus.

It may be noted that during his contact with [REDACTED] Lazarus remarked that it would be possible for his film company to make pictures in Mexico without any objections or obstacle from Hollywood personalities and unions. Lazarus, however, did not indicate that any films were actually being planned for production in Mexico and appeared to be more desirous of arranging matters with the crafts and guilds in Hollywood in order to produce pictures there.

With regard to Lazarus, [REDACTED] stated that although he does not have any specific information indicating that Lazarus may be or has ever been affiliated with the Communist Party, Lazarus made a trip to Russia in 1938 or 1939, where he is said to have remained two or three years. [REDACTED] further advised that Lazarus had been on the reception committee in Los Angeles to welcome a Russian plane that had flown non-stop to Los Angeles from Russia some years ago. [REDACTED]

**II. MISCELLANEOUS**

**(July 15, 1952 to February 15, 1953)**

**Independent Productions Corporation**

It may be noted here that information concerning the Independent Productions Corporation has been set forth previously on page 19 in Section XI of this memorandum under the title of Independent Producers, Inc.

In July, 1952, reliable information was received that a group of individuals, including Herbert Biberman, one of the "Hollywood Ten," was planning to make a motion picture at Silver City, New Mexico, dealing with the problem of the Mexican workers in that area, it being noted that this was the scene of a recent strike conducted by the International Union of Mine, Mill and Smelter Workers.

Subsequent investigation reflected that this film is being produced by an organization known as the Independent Productions Corporation in conjunction with the International Union of Mine, Mill and Smelter Workers. This production is to be entitled "Salt of the Earth" and will portray Mexican workers in the Silver City mining area in a backward light and will depict them as victims of discrimination. The feminine lead is to be played by one Rosaura Revueltas, a Mexican motion picture actress, who has been alleged to be a Communist.

Officials of the Independent Productions Corporation have been reliably reported to include Simon M. Lazarus, Paul Jarrico, and Herbert Biberman. Biberman and Jarrico have both been reliably identified as Communist Party members in the past and Lazarus has been reportedly connected with various Communist front organizations.

Other individuals engaged in the production of this film include Edward Biberman, Emil Sondergaard Biberman, Sonja Dahl Biberman, Paul Perlin, and Herman Waldman, all of whom have been identified as Communist Party members in the past by various witnesses before the House Committee on Un-American Activities when that Committee was investigating Communist infiltration of the motion picture industry in Hollywood in 1951 and 1952.

NCT:jdt

On February 24, 1953, Representative Donald L. Jackson, a member of the HCUA made a speech in the House concerning the above-mentioned film. Congressman Jackson stated that the film was being made by pro-Communists and that it was designed to stir up racial hatred.  
(Washington Post 2-25-53; [REDACTED])

On February 25, 1953, the above-mentioned Rosaura Revueltas was arrested by officials of the Immigration and Naturalization Service and was charged with illegal entry into this country.

According to the "Washington Evening Star" of March 7, 1953, Revueltas was to leave for Mexico City that day by plane and deportation proceedings against her were being dropped by Immigration officials.  
(Washington Evening Star, 3-7-53; [REDACTED])

As a result of Congressman Jackson's speech in the House and the arrest of Revueltas, the production of this motion picture received considerable publicity in the press in all parts of the country.

Citizens of the Silver City area became aroused over the situation and warned the people connected with this production to leave the area or expect trouble. During the course of this agitation, Clinton Jencks, International Representative of the International Union of Mine, Mill and Smelter Workers was beaten and his automobile shot up. In the face of this agitation, it was reported that plans were being made for the completion of this film to be accomplished in Mexico.

(Washington Evening Star, 3-6-53; [REDACTED])



**II. MISCELLANEOUS**

**(February 15, 1953 - July 15, 1953)**

**Independent Productions Corporation**

Information concerning this organization and its production of the motion picture "Salt of the Earth" under the guidance of Paul Jarrico, Herbert Biberman and Michael Wilson, all of whom have been reliably identified as Communist Party members in the past, has been previously set forth in this memorandum.

By letter dated March 26, 1953, the Los Angeles Office forwarded photographic copies of the script of the above motion picture. A review of this script reflected that the film was definitely a Communist propaganda portrayal of a story of Mexican miners and their families during a strike at a mine in New Mexico. The script was studded throughout with the Communist line including such items as racial hatred, white supremacy, graft and corruption of public officials, police brutality, and "Red baiting."

On May 11, 1953, information was received from [redacted] a reliable informant of the Los Angeles Office, that "Salt of the Earth" was complete with the exception of a few close-up shots of the Mexican star Rosaura Revueltas which had to be done in her native Mexico. According to this informant when the film company recently went to Mexico to obtain these final shots they found the Mexican authorities unfriendly with the results that the desired shots were not obtained. The informant further advised that attempts would be made to shoot "sneak shots" in the Province of Sonora, New Mexico, and that the premiere of this picture when finished is to be in Silver City, New Mexico, around July or August 1953. The informant continued that it is hoped that a "sneak preview" can be held possibly in the Los Angeles area before that.

This same informant advised that Independent Productions Corporation hopes to make five more films

after "Salt of the Earth" although no concrete plans have been evolved as yet. One of these contemplated films may be based on a play by Dalton Trumbo although the particular play was not otherwise identified. [REDACTED]

On June 22, 1953, [REDACTED] who was at that time employed as [REDACTED] and who is a confidential source of the Los Angeles Office advised that his best estimate was that the film was still about six weeks away from completion. He continued that apparently all the necessary "shooting" has been completed including the final close-ups of the Mexican Star, Rosaura Revueltas, although he had no information as to where or when these final shots were taken. [REDACTED]

On July 2, 1953, [REDACTED] advised that he recently had an opportunity to observe a preliminary run of this motion picture in its present state of production. He characterized the film as "amateurish in spots" but believes it will make a fairly good picture when completed. In his opinion the film will probably be rather effective anti-American propaganda, particularly if shown in Latin or South American countries. [REDACTED]

**XI. MISCELLANEOUS**  
**(July 15, 1953 - December 15, 1953)**

**Independent Productions Corporation**

Information concerning this organization and its production of the motion picture "Salt of the Earth" under the guidance of Paul Jarrico, Herbert Biberman, and Michael Wilson, all of whom have been reliably identified as Communist Party members in the past, has been previously set forth in this memorandum.

[redacted] a reliable informant of the Los Angeles Office learned on June 19, 1953, from Herbert Biberman, director of the film "Salt of the Earth," that he expected the film production to be ready for release in approximately two months from that date but in all likelihood it would not have a premiere in Los Angeles.

During June and July, 1953, those concerned with the "Salt of the Earth" production engaged a member of the Film Editors Union to edit the production up to that date. However, according to [redacted]

[redacted] of the powerful International Alliance of Theatrical and Stage Employees Union in Hollywood, the Union felt that no assistance whatsoever should be given to those backing the "Salt of the Earth" production.

[redacted] long known for his anti-Communist fight in Hollywood and currently the President of the anti-Communist organization, Motion Picture Alliance, felt that every legitimate obstacle should be thrown in the way of those endeavoring to produce a film which was alleged to be anti-American and pro-Communist.

On January 17, 1953, at a meeting of the Hollywood Film Council, with which all Hollywood unions are affiliated, [redacted] urged all members of the guilds and unions affiliated with the Council to refuse to work for or with persons connected with the "Salt of the Earth" production.

As a result, the individual who had been employed to edit the film for the "Salt of the Earth" producers terminated his employment. In view of the importance to any film production of a qualified editor, this has, according to [redacted] definitely delayed the completion of the film.

In the latter part of August, 1953, [redacted] of the Film Editors Union in Los Angeles confidentially advised the Los Angeles Office that Paul Jarrico, one of the producers of "Salt of the Earth," remarked that they were admittedly having difficulty in obtaining competent help to edit the film and that its completion was being delayed accordingly. [redacted]

[redacted] a reliable informant of the Los Angeles Office, reported on September 11, 1953, that according to Paul Jarrico, several months technical work remained to ready the film for release to the public and Jarrico estimated that it would not be ready before January, 1954. Jarrico stated that Independent Productions Corporation will release the motion picture and if necessary, the film will be "smuggled" to the public. Jarrico characterized this movie and subsequent ones to be filmed as the kind that must be made to educate the people of the United States as to what is happening to their freedoms and further, the people must be aware of the slave state in which they live.

[redacted] informed on October 26, 1953, that information she had received indicates that \$15,000 is still needed by the producers of "Salt of the Earth" in order to finish the picture. In fact, the producers are trying to borrow the necessary funds at interests as high as ten per cent in order to complete the production.

[redacted]

[redacted]

## **II. MISCELLANEOUS**

**(December 13, 1953 - July 1, 1954)**

### **"Martin Luther"**

This motion picture was written by Allen R. Sloane, whose true name is Allan Silverman. Sloane appeared in Executive Session as a cooperative witness before the House Committee on Un-American Activities on January 13, 1954. He stated he was a Communist Party member during the period from March, 1943, to July, 1944. He said he became disenchanted with the Communist Party when they endeavored to slant his writings and thereupon dropped out of the Party.

### **"Ghost of a Chance"**

On page eight of the April 18, 1954, edition of the "Daily Worker" appears an article stating that "Hollywood movie director, Vincent Sherman, was all set to shoot 'Ghost of a Chance' at Universal Studios when it was discovered that the story had been written by one, Ned Young, a recently unfriendly witness before the Un-American Activities Committee. The picture was shelved."

It will be recalled that Hedrick Young appeared before the House Committee on Un-American Activities on April 8, 1953, and refused to answer questions concerning his membership in the Communist Party, utilizing the Fifth Amendment to the Constitution as his defense.

### **"Guys and Dolls"**

The following item appeared on page eight of the April 18, 1954, edition of the "Daily Worker": "Sam Goldwyn's purchase of the screen rights to the Broadway hit musical 'Guys and Dolls' is under attack by the pre-McCarthy Motion Picture Alliance in Hollywood. Reason: The musical was co-authored by Abe Burrows, who was a friendly witness for the Un-American Committee but whose grovelling, according to the Alliance, was 'vague' and 'unsatisfactory.' They want him to 'come clean' or else."

Burrows appeared before the House Committee on Un-American Activities in public session at Washington, D. C., on November 12, 1953, pursuant to his request after having been identified as a member of the Communist Party. Burrows testified that he had never joined the Communist Party. However, [redacted] who is a special service contact of the Los Angeles Office, advised that he felt Burrows had "lied" in his testimony when he said he had no recollection of ever joining the Party or of signing a Party card. [redacted]

"From Here to Eternity"

The November-December, 1953, issue of "Hollywood Review," a publication of the Southern California Council of the Arts, Sciences and Professions, 509 North Western Avenue, Los Angeles 4, California, contains a critical review of this motion picture. The reviewer dwells at length on the cruelty to which certain characters in the film are subjected, the immorality of the regular Army men stationed at Schofield Barracks, Hawaii, in the pre-World War II days, and the general state of depravity then existing among Army personnel.

This motion picture, it will be recalled, won several Academy Awards for the year 1953.

"Communists in Hollywood"

George Sokolsky, the well-known columnist, wrote the captioned article which appeared in the June 9, 1954, edition of the "Washington Post and Times Herald."

Sokolsky states that "The Communists or 5th Amendment witnesses are creeping back into Hollywood." According to Sokolsky's write-up, the main problem which the anti-Communists now face is that "somehow the Communist treasury in Hollywood will be restored."

Artkine Pictures, Incorporated

[redacted]

[REDACTED]

Charles Chaplin

An article appearing in the May 28, 1954, edition of the "Washington Post and Times Herald" reported that Charles Chaplin accepted the \$14,000 World Peace Prize of the Communist sponsored World Peace Council.

The announcement made at an East Berlin meeting of the Council said the award was in recognition of his work for the protection of peace. According to a Washington City News Service dispatch datelined June 3, 1954, at Corsier, Switzerland, Chaplin said he was "honored and very happy" to receive it. "To promulgate a demand for peace, whether from East or West, I firmly believe is a step in the right direction," Chaplin said.

Freedom Stage, Incorporated

This organization filed articles of incorporation with the Secretary of State of the State of California on February 27, 1952, and ostensibly its purpose is "to initially engage in the primary business of preparing, presenting and producing dramatic productions for the living stage," and "joins in the movement toward establishment of a living people's theatre." The majority of the officers of the organization as well as other persons in the group, for example, members of the cast, playwrights, and so forth, are Communist Party members.

According to a number of reliable and confidential sources of the Los Angeles Office, the presentations of the Freedom Stage, Incorporated, are sponsored by, and receive the support of Communist front organizations active in the Los Angeles area.

**Freedom Stage, Incorporated, has been cited by the Attorney General pursuant to Executive Order 10450, and is under active investigation by the Bureau as a Communist front organization.**

**"Hollywood's Hero"**

**The April-May, 1956, issue of "Hollywood Review," previously mentioned, offers considerable space to the topic "Hollywood's Hero," written by Michael Wilson.**

**A review of this discourse indicates that the writer takes issue with the character of the heroes of present-day motion pictures as compared to the heroes during the 1930's and early 1940's. Wilson utilizes statistics to show that the modern movie hero is an "irascible, mercenary compeke," a hardened killer, and is ruthless, insolent and mean, while the hero of the 1930's was a "homespun fellow, outward and inarticulate, shy and idealistic." Wilson states in his article: "A host of current pictures presents a freebooter-hero who brazenly interferes in the affairs of another nation—usually a colonial country. At a time when embarrassed politicians assure us that American imperialism is a thing of the past, movie stars are busy glorifying white supremacist adventurers."**

**Wilson states that the titles of pictures "alone show that the Hollywood freebooters encircle the globe." He illustrates this theme by naming such movies as:**

**"East of Sumatra"  
"Drums of Tahiti"  
"Jamaica Run"  
"Desert Legion"  
"Flame of Calcutta"  
"White Fitch Doctor"  
"The Royal African Rifles"**

**Wilson concludes by stating: "Meanwhile we cannot remain silent as the Hollywood hero becomes a paragon of McCarthyism. If audience protest is loud enough, even the men who control the movie industry cannot remain deaf to it. The fascist hero may be invulnerable on the screen but he is not invulnerable at the box office."**



White Lake Lodge

This lodge, according to former Confidential Informant Werbert A. Philbrick, is one of a group of accredited summer camps for children of Communist Party members.

White Lake Lodge consists of 262 acres of land and is located between White Lake, New York, and Bethel, New York, in Sullivan County. [REDACTED]

An article appearing on page seven of the June 7, 1954, issue of the "Daily Worker" reports that Lionel Stander has formed "a resident reportory company to do classic drama and good topical reviews and variety at White Lake Lodge."

Lionel Stander, [REDACTED] was an uncooperative witness in his testimony before the House Committee on Un-American Activities on May 6, 1953, stating that he had been smeared by "steal pigeons, psychopaths, and political heretics." [REDACTED]

## **XI. MISCELLANEOUS**

(July 1, 1954 - December 31, 1954)

### **"Gone With the Wind"**

David Platt, feature editor for the "Daily Worker," reviewed this film in the July 18, 1954, issue of "The Worker," which is the Sunday edition of the "Daily Worker." He writes that the Dixiecrats should be grateful to Hattie Goldwyn Mayer for reviving this film which can be useful in their fight to block the carrying out of the decision of the Supreme Court against segregation. Platt writes that the message of the film is:

- (1) Abraham Lincoln was a tyrant and a coward.
- (2) The Negro people were satisfied with their lot as slaves and had nothing but contempt for those few who wanted to be free.
- (3) The Ku Klux Klan is a democratic institution.
- (4) General Sherman's Army was not an Army bent on liberating the South from the strangle hold of the slave master but a gang of killers who invaded the South in order to rape the most politically, economically, and culturally advanced section of the country.

### **"Executive Suite"**

David Platt in the "Daily Worker" of August 1, 1954, writes that the basic idea of this film is that Big Business is concerned with truth and morality as well as piling up profits. Platt writes that it is a pity that Charles Chaplin's satire, "Monsieur Verdoux," which exposes the murderous nature of business for profit, is not around to answer the National Association of Manufacturers' propaganda in "Executive Suite" that Big Business has its good side.

### "Demetrius and the Gladiators"

In the "Daily Worker" of August 6, 1954, Platt writes that this film is another "super colossal mixture of history and action, sex and sadism, brilliance and bombast." Platt states that the core of this film is the great political frame-up of the Crucifixion and that there are scenes in the film that parallel to some extent the McCarthyite terror in our country today.

### "The Audit"

In the September 23, 1954, issue of the "Daily Worker," Platt reports that this film is antidemocratic and with the comeback of the Nazis in West Germany with the help of Washington, 20th Century Fox sees no wrong in rewriting the history of the American Civil War so that a large share of the glory falls on the Confederate conspirators who also tried to overthrow the United States by force and violence.

### "Broken Lance"

In the "Daily Worker" of September 24, 1954, Platt states that this film is one of the finest films Hollywood has ever made on a mixed marriage or antimiscegenation theme. Platt states it is a pleasure to report on a movie that deals with a real American theme instead of the usual violence, Red-baiting, and sex.

### "Dragnet"

This action picture, starring Jack Webb as Sergeant Joe Friday of the Los Angeles Police Department, also gets its share of condemnation in the September 23, 1954, issue of the "Daily Worker." The review states in part, "Don't write off 'Dragnet,' new Warner Bros. film at the Victoria, as just another cop picture.

"It's something a lot more sinister than a color movie version of Jack Webb's TV program.

"The picture's major theme is an effort to indict the Fifth Amendment. Its secondary plea is for legalization of wire-tapping.

"Ostensibly this is a story in the tradition of the radio and TV program of the same name -- of how the Los Angeles police department seeks to bring the perpetrators of a gangland killing to justice.

"Actually, Richard L. Breen's screenplay is a plea for 'something to be done' about persons who invoke the historic and hard-won right against self-incrimination.

"In addition, at one point he has Webb, playing his traditional Sergeant Joe Friday, repeat all the hackneyed police arguments in favor of wire-tapping.

"A few minutes later, with magnificent disregard for the question of legality, Friday and his curt-spoken pals are shown tapping wires like mad....

"When Webb and his partner put a 'bumper to bumper tail' on a suspect and frisk him a dozen times a day in public, one gets a rough idea of the kind of treatment political prisoners can expect (and have received) at the hands of cops and FBI men trained in this tradition of law enforcement."

#### "The Caine Mutiny"

This popular motion picture, adapted from a novel written by Herman Wouk, received a critical review in the November 21, 1954, edition of "The Worker."

The editorial states that Humphrey Bogart, who plays the role of Captain Queeg, "is in excellent form in the role of this psychopathic liar, petty tyrant and incompetent who, almost everyone will agree would have lost his ship and his men in the typhoon if his command hadn't been taken away from him by force."

The article continues, "In what seems to be a deliberate attempt to confuse the issue, probably in order to make the work acceptable to Washington in the era of McCarthyism, the film, like the novel and the play, goes into a last scene which says that the mutiny was a mistake and that Queeg was a victim of a miscarriage of justice....

"That's odd. We could have sworn that the Queegs were the ones who were responsible for our defeat at Pearl Harbor and for the fact that we almost lost that precious time necessary to build our forces."

### "Birth of a Nation"

The following excerpts are taken from an article by David Platt that appeared in the December 12, 1954, edition of "The Worker."

"The most important film news of the past week was the shocking announcement that a syndicate of businessmen on the West Coast are planning to spend eight million dollars re-making the 40-year-old inflammatory racist movie 'Birth of A Nation' next year....

"I saw 'Birth Of A Nation' many years ago and whenever I think about it I get sick. The film portrayed the Civil War and the Reconstruction period -- the most democratic period in the history of the South -- from the viewpoint of the defeated slaveowner....

"The film identified Negroes with cruelty, superstition, insolence, lust. Thaddeus Stevens, author of the Equal Rights Amendments to the Constitution and one of the foremost fighters for Negro rights in our history, was brutally caricatured. The Ku Klux Klan, of course, was deified as the saviour of white womanhood. The South must be made 'safe' for the whites, the film editorialized....

"'Birth Of A Nation' said in essence that white skin is superior to dark; lynching is an admirable institution; the Emancipation Proclamation was a criminal act; every Negro who is not in chains is either a rapist, an arsonist or a thief; the Ku Klux Klan is a democratic organization."

"These are the things we are going to get in color and wide screen."

### "On the Waterfront"

This motion picture, which has received wide acclaim as a possible Academy Award winner for its star, Marlon Brando, was directed by Elia Kazan and written by Budd Schulberg.

Kazan, a top screen and stage director, appeared before the House Committee on Un-American Activities at Washington, D. C., on April 10, 1952, and admitted membership in the Communist Party from 1934 to 1936, at which time he quit the Party because he refused to "crawl and apologize and admit the error of his ways."

("New York Journal-American"  
April 12, 1952; [REDACTED])

On May 23, 1951, Schulberg appeared before a public session of the House Committee on Un-American Activities and admitted that he had been a member of the Communist Party in Hollywood from 1937 to 1939, at which time he broke with the Party following its criticism of his book, "What Makes Sammy Run?"

("Washington Post," May 24,  
1951, page 9; [REDACTED])

The "Hollywood Review" for November - December, 1954, published by the Southern California Council of Arts, Sciences and Professions, a Communist front organization, carried a feature article concerning this motion picture written by John Howard Lawson, one of the well-known Hollywood Ten.

Lawson writes that "What we see on the screen is not a segment of reality; it is a total distortion...few Americans would agree that ordinary citizens and especially the working class live and work in a climate of terror and brutality. Yet this view is established in the film through a simple device: we move with the young people in what seems to be the open world that we know. But their emotions and their story keep them within the sealed world of the gangster film." Lawson continues, "'On the Waterfront' should serve as a warning that it is unwise to underestimate the influence of McCarthyism in American film productions or to discount the effectiveness of skillfully contrived anti-democratic, anti-labor, anti-human propaganda."

In one section of his article, captioned "Craven Bargain," Lawson states that Kazan, Schulberg and Lee J. Cobb, a friendly witness who testified before the House Committee on Un-American Activities in 1952, "have officially promised to make no artistic effort which does not conform to the views of the most reactionary members of Congress."

In regard to Lanza, Lanza writes, "Lanza has recently found it necessary to deny publicly that he made 'On the Waterfront' as part of a bargain concluded when he became a steel pigeon."

An interesting note in regard to "On the Waterfront" emanated from [redacted] the Head of Paramount Pictures. On August 3, 1954, [redacted] said this motion picture is one which could be shown in foreign countries by the Communists to the detriment of the American way of life.

[redacted] stated that this picture is a story of corruption, graft and crime, which centers on the docks and piers of New York City and which shows this phase of our economy in a very unfavorable light. He feels that distribution of this picture can have a damaging effect among foreign nations on the efforts of our Government to promote a better understanding of American democracy and pointed out that, although the picture does not contain any material which he could cite as propaganda favorable to Communism, the picture, nevertheless, could be circulated by Communist nations to counteract our propaganda efforts to sell democracy to nations throughout the world.

According to [redacted] a number of prominent motion picture critics, including Hedda Hopper, have praised the picture and have already predicted possible Academy Awards for it and its participants. Recently, [redacted] had occasion to discuss Hopper's praise of this picture with her, pointing out to her the damaging type of propaganda which this production could generate when distributed abroad, whereupon Hopper advised that she had been impressed with the great performance given by Marlon Brando, who has the lead in the picture, and had not realized the anti-American propaganda potentialities of the production. Hopper told [redacted] that she now realizes the damage that foreign distribution of such a picture could do to the efforts of our Government to sell democracy abroad and expressed the feeling that action should be taken to prevent the picture from being distributed in foreign markets. [redacted] said that with the production already in release in the United States it would be almost impossible to curb its foreign distribution. [redacted] felt that a motion picture of this type should not have been produced at this

time because of it being utilized for anti-American propaganda purposes by the Russians or other Communist countries. However, [redacted] said that there are apparently motion picture production companies in Hollywood which are not concerned about the manner in which America and American customs are shown in foreign lands but are only interested in producing a sensational or unusual type of film to produce substantial revenues for the company.

[redacted]

#### Freedom Stage, Incorporated

This organization has been cited by the Attorney General pursuant to Executive Order 10450.

According to [redacted] Freedom Stage has merged with the Hollywood Council of the Arts, Sciences and Professions and is now the drama division of that organization.

[redacted]

#### Senator Richard L. Neuberger

An item appearing in the December 7, 1954, edition of the "Daily Worker" stating that Walter Wanger "is planning to make a movie based on 'Adventures in Politics,' a recent book by newly elected Senator Richard L. Neuberger, Oregon Democrat is an interesting bit of news. The producer said the movie would be 'non partisan' but that the 'political philosophies' of the Senator and his wife, Maurine Neuberger who was re-elected to the Oregon legislature last month, would be 'reflected to some extent' in the screen treatment. If honestly done the film could have an impact in the country. Sen. Neuberger has a reputation as an anti-monopoly fighter and was backed by the trade unions in his state. He beat out his opponent, Guy Cordon, a tool of the power and timber trusts whose backers spent enormous sums for billboards, newspapers and radio advertising and even had a team of Republican bigwigs headed by Eisenhower himself stumping the state for his election."



Confidential informants of the Portland Office, such as [redacted] and [redacted] and [redacted] of the [redacted] have indicated that Newberger is liberal, unethical, pro-Socialist and Progressive.

[redacted] Portland letter to the Bureau dated November 29, 1954. [redacted]

Newspaper Article Appearing in the "New York Times"  
October 10, 1954

The "New York Times" of October 10, 1954, contained an article captioned "Cheesit, the Cops!"

This article details a run of recent movies discrediting the police. The articles discussed in particular the following four motion pictures.

"Pushover." In this movie, Fred MacMurray, a policeman, is assigned to keep vigil on the mistress of a bank robber. He eventually approaches the woman and cuts himself in on part of the loot. MacMurray is subsequently killed.

"Shield for Murder." In this production, Edmond O'Brien, a policeman, kills a bookie in cold blood and robs the body of \$25,000. A deaf mute who witnessed the murder is also eliminated by O'Brien. O'Brien eventually has his head blown off by fellow officers.

"Private Hell 36." In this motion picture, Steve Cochran, as a detective, picks up some bills scattered by the wind when a robber he was chasing was killed in an automobile accident. However, a fellow detective was with Cochran and took a dim view of Cochran withholding some of the recovered loot. Eventually, the other detective has to shoot Cochran to save himself.

"Rogue Cop." In this item, Robert Taylor is a grafting detective, but his brother is an honest one who will not play along with the individuals from whom Taylor is extracting his regular graft. Taylor, in all justice, is killed by his "friends" when he turns upon them.

The article sums up that it is "very unfortunate that there should appear at this time, when juvenile crime and delinquency are becoming more and more difficult to control, a run of low-grade films that circulate suspicion and distrust of individual policemen. 'Cop hating' is encouraged thereby. This is a matter that calls for the discretion of the makers of films, not for police or censor action."

"Rough Stuff" in the Movies"

An article appeared in June 14, 1954, issue of the "New Leader" entitled "Rough Stuff in the Movies" by Geoffrey Wagner.

The article decried the brutality, corruption, vulgarity, and immorality that is a part of some of Hollywood's recent productions.

The author cited such films as "Pickup on South Street," wherein all the characters answer to money, everyone is corrupt, and morals are dictated by politics. The author states "No matter how venal you may be, you're okay if you're anti-Communist. If you're not, you're kayoed." The author continues, "My argument here is concerned with how such movies misrepresent America overseas. It would not matter, of course, if this film were taken for what it is: a rather surrealist nightmare of everything America is not. But this movie is not only spuriously serious; it is actually sent to Venice (Venice Film Festival) to represent the U.S.A. there."

Also mentioned is the film, "The Glass Wall," which, according to the author, "has already aroused the surprised criticism of my colleagues in both England and France." In this film, Vittorio Gassman, playing the part of an ex-displaced person, a veteran of the Auschwitz concentration camp during the days of Hitler, lands in America. Gassman is subsequently chased, shot at, and slapped by Americans until he reaches the safety of the United Nations Building at the end.

Regarding this film, the author states "Technically, this is not a good film. It is not nearly as efficiently scripted or directed as 'Pickup.' Pete is a hopeless Galahad, and unconvincingly acted by Gussman. The chase sequences, in which he has to prototype the alienated individual, are faintly reminiscent of 'Old Man Out'; and one realizes that, although neither Gussman nor Mason can act, in the latter film Mason showed that he could at least be directed and that he possessed a certain personality. Yet, withal, 'The Glass Wall' is put over with a certain air of feignitious authenticity. And still there remain those of us, like myself, who have emigrated to America of late and found something other than socks on the jaw."

The author notes in his article that the Academy Award winning film, "From Here to Eternity," after it reached England was alternately criticized by leading film critics as "a story of savagery...indictment of American civilization...which seems to me unfairly and inopportunistly to put a weapon in the hands of America's enemies."

"In my opinion, this is not an expert picture. Its terrible expose of conditions in the United States Army before the attack on Pearl Harbor; its frank outlay of brutality; its complete indifference to world affairs; its acceptance of drunkenness as an endearing part of American Army life; its completely amoral outlook; all these would make me, if I were responsible for the maintenance of American prestige abroad, ban this picture out of hand, before it has a really disastrous effect in foreign countries."

Concluding his article, the author states "It is this kind of thoughtlessness and vulgarity that it is essential to try to check, not to mention the making of a film like 'Invasion U.S.A.', the message of which is that America must turn into a police state, or else. It is often idle to call forms of culture fascist; yet, these propaganda films come close to being such, for what else do they do but apply the conditions of war and the thought-habits of war to peace and call the result America?... Even if we in America are unable to stop mayhem on our screen today (the kids love it), surely something might be

done to prevent another 'Pickup' from being exported to Venice. Giving testimony before the Senate Foreign Relations Subcommittee investigating propaganda in foreign countries recently, Eric Johnston, head of the Motion Picture Association of America, seemed oblivious of these weaknesses. Referring to crass and stupid Russian movies being shown (fairly seldom) in Europe, Johnston complacently declared, 'People quickly catch on to propaganda.' You can say that again, Mr. Johnston."

"A Child of the Century" by Ben Hecht

This book is a best seller published during the summer of 1954 by Simon and Schuster.

An editorial appeared in the June 17, 1954, edition of "The Film Daily" entitled "Want to Get Fighting Mad...then read Ben Hecht's libel." The article states in part, "It is extremely doubtful if a greater libel of either (the motion picture industry or Hollywood) ever has been set down on the printed page. Hecht tells you:

"The movies are one of the bad habits that corrupted our century. Of their many sins, I offer as the worst their effect on the intellectual side of the nation. It is chiefly from that viewpoint I write of them -- as an eruption of trash that has lamed the American mind and retarded Americans from becoming a cultural people."

"You wonder as you scan the subsequent pages and find dirty words, phrases and expressions which can only remind one of the morose scribbles on the walls of public rest rooms just what culture Hecht would have in America."

The editorial continues, "For simon-pure unadulterated literary filth, you will look far, even in this day when, more often than not, the animalism of the barnyard is spread across a novel's pages, before you find anything approaching what Hecht sets down in his essays, 'Sex in Hollywood' and 'Don Juan in Hollywood.'"

"They are enough to make one retch, and if they are not sheer pornography, then they are as close to it as one may get with safety."

"This besmirching of an industry by one who received \$300,000 a year for writing movie pieces a serious public relations problem, probably the most serious yet faced by Hollywood and certainly one of the most serious in recent years to confront the industry at large.

"The why of this is all too obvious: While the \$5 price may keep the volume from too wide a circulation, it stands as a 'scarce book' for those who, for one reason or another, would tear down the industry, its product and its people.

"The situation requires swift action, and this without pussy-footing, on the part of all those who have a stake in the industry.

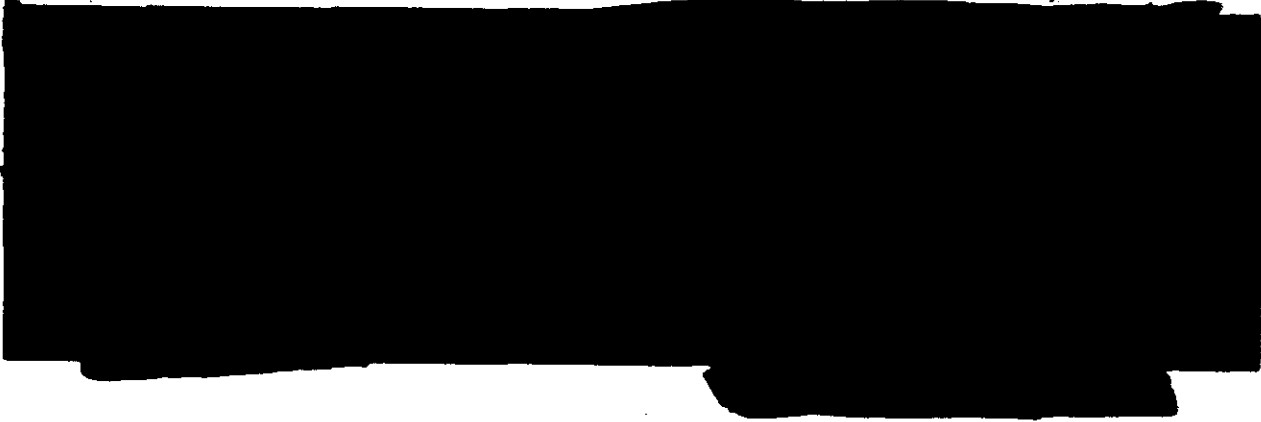
"Because mark you this: Hecht is not only besmirching Hollywood and its pictures, he is besmirching every individual whose livelihood stems from production, distribution and exhibition. And he is endangering that livelihood."

A review of the 1948 and 1949 reports of the Senate Fact-Finding Committee on Un-American Activities for the State of California revealed that Ben Hecht was affiliated with such Communist front organizations as the League of American Writers, the Exiled Writers' Committee, which organization was established by the League of American Writers, and Russian War Relief, Incorporated.

These reports also reflect that Hecht signed a letter directed to Governor Thomas E. Dewey of New York, seeking a pardon for Morris U. Schappes who had been convicted of the crime of perjury. This was an enterprise of the Schappes' Defense Committee, a Communist front organization.

**XI. MISCELLANEOUS**

(January 1, 1955 - June 30, 1955)



**Fund for the Republic**

The "Hollywood Reporter," a trade publication in the entertainment field in Hollywood, in its issue of January 6, 1955, referred to the fact that the Ford Foundation was financing a survey into the so-called "Hollywood blacklist." The article stated that an extensive survey "into political tests of any kind in hiring and firing practices in the motion picture, radio and television industries" had been launched by the Fund for the Republic, headed by Dr. Robert Maynard Hutchins. Further, aiding the survey which had been set up by a grant from the Ford Foundation was John Cogley, former Executive Editor of the "Commonweal" magazine, a lay Catholic weekly magazine.

The newspaper item further stated that the survey was planned on all phases of the actual situations existing, "including legal, psychological, economical and historical aspects of the issues," and would include a test of public opinion. It was stated that, after the facts are gathered, conferences of all interested parties would be attempted so that various points of view would be fairly and honestly stated for a complete presentation of the whole issue.

The article stated that the local representative on the survey was Paul Jacobs, described as a consultant for the Congress of Industrial Organizations and the American Federation of Labor, as well as a member of the Board of the American Civil Liberties Union.

In March, 1955, [redacted] a former functionary of the Socialist Workers Party who quit the organization of his own volition in 1950 and who was personally acquainted with Paul Jacobs, described Jacobs as a former member of the Socialist Workers Party and an individual who was active in the labor union movement. According to [redacted] Jacobs has been employed on a part-time basis for the Ford Foundation to prepare a report dealing with the so-called "blacklist" in Hollywood. [redacted] stated that Jacobs was to receive \$8,000 for his services in connection with this study, that Jacobs had contacted or intended to contact a number of former Communist Party people who had cooperated as witnesses before the House Committee on Un-American Activities, as well as various organizations within the film industry, such as the Motion Picture Alliance, Motion Picture Industry Council and both anti- and pro-Communist elements. [redacted] advised that Jacobs had already been in touch with the anti-Communist Motion Picture Alliance to seek their assistance in his research efforts but that the Motion Picture Alliance had demanded that Jacobs first show evidence of his own anti-Communist feelings, which Jacobs refused to do.

[redacted] advised that, as far as he could determine, he feels Jacobs was trying to be objective in his survey. Jacobs told [redacted] that there are ten other individuals who are engaged in similar research throughout the United States on behalf of the Ford Foundation and that he, Jacobs, feels certain that eight out of ten are anti-Communist. According to [redacted] information obtained from Jacobs, the Ford Foundation intends to publish the primary reports of each of the individuals connected with the research and then expects to receive comments on the research from all types of individuals. [redacted] previously mentioned, who has also been in contact with Paul Jacobs, stated that he too has obtained the impression that Jacobs is endeavoring

to be objective in his survey. [redacted] advised that John Cogley, who apparently is the chief investigator for the survey, had come to Hollywood recently from the east coast and had talked to groups on both sides of the issue. [redacted] advised that he understands Cogley has talked to film writers, John Howard Lawson, Adrian Scott and Dalton Trumbo, who were three of the so-called "Hollywood Ten" film personalities who served one-year sentences in Federal prison for contempt of the House Committee on Un-American Activities, resulting from their appearance before that Committee in October, 1947. Scott allegedly told Cogley that he would rather lose \$2,000 a week income, which he did, than "rat" on his friends.

Cogley has not been investigated by the Bureau and our files contain no information concerning him.

Bureau files contain no substantial data that Hutchins was ever a member of the Communist Party or any Communist Party front groups. Hutchins, however, has expressed opposition to loyalty oaths, particularly for teachers and professors, opposed the Supreme Court decision upholding the conviction of the eleven Communist leaders under the Smith Act, opposed the Universal Military Training program, denounced the activities of the Congressional Committee on Un-American Activities, protested the "spread of censorship," and advocated the admission of Communist China into the United Nations.

Bufiles reflect that, in regard to Attorney General Brownell and the FBI, Hutchins, in December, 1953, stated "We are cursed today by a tremendous glorification of the FBI. The only people we will believe are convicted spies and traitors. The Attorney General now proposes to evade the Fifth Amendment and to permit the use of evidence obtained illegally by wiretapping." Hutchins commented that Attorney General Brownell was a student at Yale Law School while he, Hutchins, was Dean of that institution. Hutchins said "I only hope that Brownell was not a student in one of my classes."

[redacted]



[redacted] continued that he understands that Paul Jacobs has recently made a trip to Europe in connection with which he attempted to contact and interview certain past or present Hollywood Communists now in Europe. [redacted] learned through hearsay that apparently these individuals were not inclined to cooperate with Jacobs.

In regard to Jacobs, it is noted that, according to the records of the City College of New York, he is a native-born citizen who attended that institution from 1934 to 1936. The records of the University of California at Los Angeles reflect that he was a research assistant in industrial relations at the University of California at Los Angeles during 1951 and 1952. He is presently employed in an advisory capacity as consultant and writer in labor relations for Nathan and Associates, 416 East Eighth Street, Los Angeles.

In August, 1949, during a personal interview with Bureau Agents, [redacted] admitted that in 1933 and 1934 he had been active in the Young Communist League but had been expelled for Trotskyite activities.

The Young Communist League has been cited by the Attorney General pursuant to the provisions of Executive Order 10450.

In March, 1953, [redacted] reported that Paul Jacobs was a speaker at a "Democracy and Education" program sponsored by the Vanguard Club of the University of California at Los Angeles on March 14, 1953, at 727 South Westgate Street, Los Angeles.

During his remarks on this occasion, Jacobs told his audience, among other things, that the House Committee on Un-American Activities investigation is confusing to him and he objected to the manner in which it is carried out. He warned his audience that the refusal of private citizens to answer past or present affiliation with the Communist Party always results in loss of job and reflected on chances for future employment.

During the speech, Jacobs compared academic freedom today with that in the 1930s. He said that formerly a student had his rights and could not be restricted by professors, that the contrary is true today and, in order to regain this former status, a student should exercise his power of civil liberties and encourage those who have dared to stand up for their rights and have incurred disfavor of college administrators. He said he had no hope for students and could see no future for them unless they planned a well-organized demonstration of their feelings toward academic freedom and students' rights.

In this speech, Jacobs also criticized FBI investigators, stating "they do their job of investigating, but not very well," and that wiretapping by the FBI has grown tremendously.

He also complained that Gus Hall, Communist Party leader convicted in New York City in 1949 for violation of the Smith Act and a fugitive in Mexico, was not afforded his Constitutional rights and he was literally dragged across the border rather than going through the legal process.

[REDACTED] of Paramount Pictures, reported that a review and survey was being undertaken of various motion picture films produced in the past by the Fund for the Republic, ostensibly to determine the extent to which propaganda may have been injected into motion pictures by Hollywood producers and writers. According to [REDACTED] information, the Fund for the Republic was established with a \$15,000,000 grant from the Ford Foundation through the influence of Paul G. Hoffman, former executive of the Foundation and currently an executive of the Studebaker-Packard Motor Company.

[REDACTED] advised that he feels that the program of analysing the content of films produced by Hollywood in the past, as undertaken by the Fund for the Republic, has a pre-determined objective, i.e., to discredit the Hollywood motion picture industry and to undertake a program of ridiculing Government Congressional committees and other Government agencies who have engaged in the investigation of Communism in

the film industry. [redacted] expressed the opinion that the Fund for the Republic program will be damaging in that it will endeavor to show Government investigating agencies, particularly Congressional committees, in an unfavorable light; that it will try to show that the content of motion pictures produced in Hollywood during the period when known Communists were employed was in no way influenced by Communists; further, that it will show that people have been injuriously "blacklisted" by the Hollywood producers in recent years because of their political beliefs and affiliations with subversive groups. [redacted] said that, while it is claimed that the project desires to inquire into the possible "blacklisting" of anti-Communists by film producers, as well as Communists, it is his feeling that this phase of the survey will receive little attention.

[redacted] declared that he is opposed to the project being undertaken by the Fund for the Republic because he believes it is an unfair effort to present Hollywood and the film industry in an unfavorable light, particularly with regard to the efforts that have been undertaken by the industry in past years to eliminate Communist Party members and sympathizers from employment.

In this connection, it is interesting to note that in February, 1955, one Mrs. Dorothy Jones, an employee of the Fund for the Republic, was then making a review of pre-World War II motion pictures produced by Paramount at the Academy of Motion Picture Arts and Sciences Library in Los Angeles, ostensibly to determine the extent to which propaganda may have been injected into motion pictures by Hollywood producers and writers in the past.

[redacted] said that one of the pictures being reviewed by Mrs. Jones to establish its relationship to international markets was entitled "The General Died at Dawn," produced by Paramount in 1936.

After reviewing the picture, [redacted] made Mrs. Jones' notes available to an Agent of the Los Angeles Office, which notes contain the following conclusions:

C O

"The portrayal given to the Chinese in the film 'The General Died at Dawn' is certainly one which would not be acceptable in Hollywood today. But it cannot be said that it was strikingly different from several other warlord pictures made in Hollywood at about the same time, and it is, therefore, significant that none of the other warlord films aroused the same degree of concern and protest on the part of the Chinese government. The extreme reaction of the Chinese government to 'The General Died at Dawn' can only be explained by the fact that the film's portrayal of the Chinese warlord, General Yang, was undoubtedly taken by Chiang Kai Shek as a portrait of himself and the background of the screen story as a reference to the Shanghai massacres of 1927. It is well known that this bloody chapter of Chiang's career is one which he is reluctant for biographers to explore and one which is but lightly touched upon in his official biographies. It is only in this light that the unusually vigorous and adamant protest of the Chinese government with respect to 'The General Died at Dawn' can be fully understood and appreciated."

[redacted] of course, brought this matter to the attention of [redacted] who directed [redacted] to communicate with Mrs. Jones, pointing out the objections which Paramount entertained regarding her conclusions and implications and to advise her that no films previously produced by Paramount Pictures, Incorporated, would henceforth be made available to Jones for review in connection with this project.

[redacted]

#### House Committee on Un-American Activities

Mr. William Wheeler, investigator for the House Committee on Un-American Activities, advised that a Congressional committee will hold scheduled hearings at Los Angeles in June, 1955, but that the hearings will not be directed particularly at Hollywood although at least one

film actress has been subpoenaed. This individual is Angela Clark who was identified as a member of the Communist Party in Hollywood at previous House Committee on Un-American Activities hearings but who has never been reached with a subpoena until this time. Wheeler said that in all probability Clark will be an uncooperative witness.

[REDACTED]

### World Peace Prize and Charlie Chaplin

As reported in previous inserts to this memorandum, an article appearing in the May 26, 1954, edition of the "Washington Post and Times Herald" announced that Chaplin accepted the \$14,000 World Peace Prize of the Communist-sponsored World Peace Council, an international Communist front organization.

An article appearing on page seven of the May 26, 1955, edition of the "Daily Worker" states that Cesar Zavattini, Italian movie scenarist ("Bicycle Thief," "Miracle in Milan," "Shoeshine"), on learning that he had been awarded one of the World Peace Council's annual peace prizes, said in part, "Last year a peace prize was awarded to Charlie Chaplin. This fills me with joy and confusion because it imposes on me a responsibility for which I was not prepared. My beginnings in films were inspired by Chaplin. Today I feel that I have been rewarded for the faith and constancy of my devotion to him and my admiration for his constantly growing determination to belong to the reality of our time, both as an artist and as a man."

In regard to Chaplin, David Platt, film critic for the "Daily Worker," wrote a column in the May 22, 1955, edition of that newspaper deifying Chaplin and his past motion pictures. Platt writes that Chaplin's "great" 1936 movie, "Modern Times," has been revived all over Europe. He states, "What a sensation this story of human crusading in pursuit of happiness would be if it could be shown here."

"The film brilliantly satirized speed-up in mass production factories."

After describing in detail a number of Chaplin's pantomimes in the film, Platt in rhetorical ecstasy writes, "Oh! To see this master work again!" Platt continues, "Only the other day I saw for the 100th time 'The Bunk,' 'The Pawnbroker,' 'One A. M.' and 'Behind the Scenes' at the 55th Street Playhouse.

"Of these four, the 'Pawnshop' is by far the finest example of Chaplin's art up to 1917."

Hollywood Productions Contrary to the Communist Party Line

David Platt, film critic of the "Daily Worker," has reviewed numerous Hollywood films in his column, "Current Films," during the period January 1, 1955, to June 30, 1955. Listed below are portions of Platt's criticism of some films which are in opposition to the prevailing line of the Communist Party.

**"Carmen Jones"**

On page seven of the January 18, 1955, edition of the "Daily Worker," Platt, in obvious sympathy, quotes from the column of Thomas Spencer, film critic of the London "Daily Worker," "...this segregated art....although 'Carmen Jones' has an all Negro cast, it is not a Negro film. It was produced and directed by Otto Preminger and written by Oscar Hammerstein, it is a white man's fantasy of Negro life distorting it and caricaturing it for the amusement of its social 'superiors.'"

**"On the Waterfront"**

This film was judged as the best film of 1954 by the Academy of Motion Picture Arts and Sciences.

On page seven of the January 9, 1955, edition of the "Daily Worker," Platt states "I didn't include it in our list of Best Films because it used the skills of a lot of good actors and some bad actors to create the suspicion in people's minds that all unions, and not only the pistol local on the waterfront, are cesspools of crime and corruption."

### **"Hell and High Water"**

Platt states "The film was such an obvious fraud it was blasted to bits by Crouther of the Times ("New York Times") and Guernsey of the Tribune ("New York Herald Tribune"). Crouther commented 'The idea that such a foreign intrigue would be manipulated as shown here is mad'. The magnificence of nonsense is the use that is here made of cinemascope.' Stated Guernsey, 'The film glorifies private military enterprise...the whole effort has a slight sour taste...the Atom Bomb does not make a good subject for wild and wooly fiction.'

### **"Night People"**

Platt has this to say concerning this film, "another vicious piece of war propaganda out of Twentieth Century Fox," attacking the idea of coexistence with the Russians. Platt continues, "'Night People' had nothing whatever to do with Communism, it had a lot to do with Fascism however. There were times when you couldn't tell it apart from the movies made under Hitler and Goebbels."

### **"Prisoner of War"**

Concerning this film, Platt rants as follows: "...a war-curdling movie based on a whole series of slanders and forgeries about the Chinese, North Koreans and Russians who were depicted as having much less human kindness than the men of Mars in the pseudo-science fiction films."

### **"The Long Walk"**

Platt succinctly sums up his views on this film as "sadistic to the extreme."

### **"Dragnet"**

Concerning the above motion picture, Platt states, "'Dragnet' had for its central theme an attack on the Fifth Amendment to the Constitution. It also used the traditional cops and robbers story as a stepping-stone for arousing public sympathy for legalizing wiretapping and search without warrant."

**"Battle Cry"**

On page seven of the February 18, 1955, edition of the "Daily Worker," Platt, in part, states, concerning this film, "This is cinemascope war, technicolor war, Hollywood war with an eye to the bedroom rather than the battle field."

"The war itself is kept in the background as much as possible, which is understandable in a film that is aimed to send draft-age youth heading for the nearest Marine recruiting office."

"Two Indians in the Corps are given the typical 'ugh' routine while the bad boy of the outfit is given the nickname 'Spanish Joe.'"

**"The Bridges at Toko-Ri"**

On page eight of the February 6, 1955, edition of the "Daily Worker," Platt has this to say concerning the above picture: "The film is based on the James Michener novel by the same name which was a shameful glorification of militarism."

**"20,000 Leagues Under the Sea"**

On page six of the April 25, 1955, edition of the "Daily Worker," Platt states that Disney's movie version of "20,000 Leagues Under the Sea" differs from Jules Verne's book in one important respect, "In the book Nemo (Captain Nemo) is pictured as having a warm and friendly relationship with colonial peoples, fighting for their freedom and independence and he is shown assisting them with gold pillaged from sunken ships."

"The movie, it goes without saying, gave this dangerous theme a wide birth, giving us instead a Nemo (James Mason) who seems to have lost all contact with the realities and humanities of life, and depicting the dark-skinned peoples in the region he is operating in as cold-blooded brutes and killers."



### **"Blackboard Jungle"**

On page seven of the April 15, 1955, edition of the "Daily Worker," Platt writes that this Metro Goldwyn Mayer picture "...is a brutal and destructive movie about juvenile delinquency."

### **Ten Best Films of 1954 in the "Daily Worker"**

- (1) "Salt of the Earth"
- (2) "Seven Brides for Seven Brothers"
- (3) "Broken Lance"
- (4) "Go Man Go"
- (5) "20,000 Leagues Under the Sea"
- (6) "Vanishing Prairie"
- (7) "Act of Love"
- (8) "A Star is Born"
- (9) "Knock on Wood"

The "Daily Worker" excludes "On the Waterfront" because it is antilabor.

The Winter, 1955, issue of "Fourth International," a Marxist quarterly, according to its own masthead, contained an article on pages ten to fourteen entitled "The American Motion Picture Today...What Unions can do to get Better Movies." The article contends that Grade A films have certainly not become more meaningful if today's best American movies are compared to the best of the era "before the witch hunt, the witch hunt that was to charge the cultural atmosphere with hatred, fear, and cowardliness, the temporary triumph of anti-intellectual forces."

The article continues that the motion picture is a work of art and if the script writer expresses his own real feelings, emotions and ideas without being censored, the groundwork for a valuable movie is laid even if his ideas do not happen to be Marxist.

The article attacks the "artificial world of dreams and despair" that is Hollywood, as well as the censorship activities of the Breen office.

The article mentions the ostracism of Charlie Chaplin and the so-called boycott techniques of the studios.

The latest technical improvements in the industry are mentioned, such as 3-D, vistavision, cinerama and cinemascope. However, such "gadgets" cannot replace either "artistic inspiration or a sound story."

The article pointedly attacks the influence of the Catholic Church in the motion picture industry. The article states the Catholic Church "has become far more influential than the percentage of Catholics in America's population would warrant." The article continued that the Catholic Church systematically tries to influence the studios and individual persons and its efforts are overwhelmingly successful. "No other religious denomination can boast of as many pictures disseminating its views and dedicated to its glorification."

In conclusion, the article points out that "union-sponsored movie-production would be one of the most effective means of spreading the outlook of the American worker." Further, "if the unions went into movie production on a large scale, they would attract talented young artists who don't get a chance in Hollywood, as well as experienced veterans of the movie industry who have been witch-hunted or are simply disgusted with the way things are run in Hollywood."

#### Ed Sullivan, Columnist

Ed Sullivan, feature columnist for the "New York Daily News," in his column entitled "Little Old New York," dated March 30, 1955, featured an article regarding Elia Kazan's spectacular series of scripts: "On the Waterfront," "East of Eden," "Tee and Sympathy," and "Cat on a Hot Tin Roof."

Sullivan stated that these plays "have been four giant blows in freeing the movies and Broadway theater of Communist influence."

Sullivan continued, stating Kazan loosened the "Commie" grip on entertainment by demonstrating that demagoguery did not lead to personal distinction in the movies or in the theater.

The article pointed out how Kazan had joined the Communist Party in 1934 and left in 1936 after denouncing it. Sullivan mentioned that the youngsters of the theater "black-mailed" for years by the threat of joining the "Commies" or having their careers wrecked, watched carefully. Then Kazan went on to greater triumphs, far from destruction. Sullivan also pointed out how in the ballet, Jerome Robbins denounced the "Commies" and his recent "Peter Pan" production on television played to the greatest single audience in history.

Sullivan indicated that the youngsters of the theater learned that the "Commies" could not back up their threats. Concluding, Sullivan indicated this season should be remembered as a blue-ribbon event in the movies and legitimate theater and as a shining experience for all who had, in their earlier years, fought the "Commie invasion" of the theater to the best of their ability.

**XI. MISCELLANEOUS**

(July 1, 1955, through December 31, 1955)

**Center Stage, Incorporated**

In August 1955 [redacted] a discontinued confidential informant who has furnished reliable information in the past, advised that Sidney Hoffman, Paul Gurev, his wife Bobbe Gurev, and Tim Bear had applied for a public license and police permit for a theater which they were opening at 1447 North La Palms Avenue, Los Angeles, California. According to [redacted] this theater was to be known as Center Stage, Incorporated, and each of the three men had a one-third interest.

[redacted] and a confidential source of our Los Angeles Office, advised that Hoffman came to Los Angeles in 1949 and immediately became a member of such organizations as the American Committee for Protection of Foreign Born and the Civil Rights Congress, both of which have been designated by the Attorney General of the United States pursuant to Executive Order 10450.

[redacted] confidentially identified Paul Gurev in April 1954 as a member of the Communist Party.

Information obtained from an anonymous source indicated that Bobbe Gurev was a member of the Communist Party sometime prior to 1947. [redacted]

**Fund for the Republic**

On June 30, 1955, [redacted] previously described, advised that he had instructed the executive secretary of the Motion Picture Academy of Arts and Sciences to refuse the facilities of that organization's film and reference library to representatives of the Fund for the Republic which had been established with Ford Foundation funds and which was, at that time, reviewing films and scripts for the purpose of criticizing Hollywood motion pictures for alleged propaganda by the Fund in the past. [redacted] expressed his feeling that the real objective for the Fund for the Republic in this program had been predetermined; that the real purpose was to discredit the motion

picture industry for excluding suspected subversives from employment and to further endeavor to discredit the action of Congressional committees inquiring into the loyalty of persons connected with the motion picture industry.

██████████ said that he had previously denied representatives of the Fund for the Republic the right to review several old Paramount films which he felt they were attempting to criticize. ██████████ said he is opposed to the program being continued by the Fund for the Republic and did not cooperate with the group or its representatives in any manner. ██████████